Pammelia

Deutromelia

Melismata

by

Thomas Ravenscroft

The American Folklore Society, Inc.

Reprint 1961

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Volume XII

1961

Pammelia

Deutromelia

Melismata

Pammelia Deutromelia Melismata

by

Thomas Ravenscroft

Edited by MacEdward Leach

With an Introduction by Matthias A. Shaaber

(Reprint of the First Editions, 1609, 1611)

Philadelphia

The American Folklore Society, Inc.

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INTRODUCTION

The three early seventeenth-century songbooks here reproduced we owe to a contemporary musician named Thomas Ravenscroft. Except for his publications, little is known about him. If he is the Thomas Ravenscroft whose father was the Rev. Roger Ravenscroft, canon of Chester, he was baptized 13 June 1592. As he would then have been only 13 when the degree of bachelor of music was conferred on him at Cambridge in 1605 and only 17 when he published his first collection of songs, the identification is questionable. Later he was a chorister at St. Paul's Cathedral, and, from 1618 to 1622, music master at Christ's Hospital. He is said to have died in 1635. Besides the three songbooks already mentioned, Ravenscroft also published a theoretical treatise complete with musical examples and a setting of the Book of Psalms. The former is entitled *A brief discourse of the true (but neglected) vse of Charact'ring the Degrees by their Perfection, Imperfection, and Diminution in Measurable Musicke, against the Common Practise and Custome of these Times (1614).* Ravenscroft characteristically divides the examples (some of them set by other musicians) into five groups illustrating "the Pleasure of 5. vsuall Recreations. 1 Hunting, 2 Hawking, 3 Dauncing, 4 Drinking, 5 Enamouring". The latter, *The whole booke of Psalmes: with the hymnes evangelicall; and songs spirituall. Composed into 4 parts by sundry authors with severall tunes as have been and are usually sung in England, Scotland, Wales, Germany, Italy, France and the Netherlands* (1621), is of much interest, for it consists of harmonizations, by Ravenscroft, and others (including the father of John Milton), of the tunes to which the psalms were sung by Protestant congregations in the British Isles and abroad and is the best psalmody of its time.

In spite of the Greek names which Ravenscroft gave his books (*Pammelia* is presumably a compound of *pan* 'all, common to all' and *melia*, a derivative of *melos* 'song', and was perhaps understood by Ravenscroft in the sense of the sub-title, "Musicks Miscellanie"; *Deuteromelia* "The Second part ... of melodius Musicke"; *Melismata* 'melodies, songs'), there is nothing precious or sophisticated

about them. Their interest for the American Folklore Society is their very large popular and traditional component. How far Ravenscroft himself was responsible for either the words or the music it is impossible to say, but there is every likelihood that it was very little. In the words there is little evidence that much art has been lavished on them. As for the music, while it may well be that some arrangement was required, e.g. in *Pammelia* 74 where four songs are to be sung simultaneously, the basis is often certainly and almost always presumably a familiar melody. Ravenscroft's statement in the preface to *Deuteromelia* that the contents have been "made truely Musicall with Art by my *correction*" implies as much.

Ravenscroft himself describes the songs as "roundelays", "catches", "canons", "K. H. mirth or Freemens songs". Some of the songs in *Melismata* are short madrigals. The terms Ravenscroft uses are roughly synonymous. A round is a kind of canon sung in unison or octave; a catch is a comic round. Cotgrave's dictionary (s.v. virelay) seems to equate *round* and *freemen's song*, though the latter is usually divided into stanzas. The phrase "K. H. mirth" is obscure: the initials are usually taken to stand for "King Henry", presumably because the first known reference to freemen's songs occurs in the reign of Henry VIII, but if the term has any meaning except as a loose equivalent of freemen's song it has not been discovered.

Much of the material Ravenscroft collected is clearly older than he. The John Dory song, "As it fell on a holy day" (*Deuteromelia* 1), is presumably of medieval origin. Songs like "Now God bee with old Simeon" (*Pammelia* 7), "Now Robin lend to me thy bow" (*Pammelia* 63), "Of all the birds that euer I see" (*Deuteromelia* 7), "Martin: Fie man, fie" (*Deuteromelia* 16), "Who liueth so merry" (*Deuteromelia* 18), "To morrow the Fox will come to towne" (*Deuteromelia* 20), "It was the Frogge in the well" (*Melismata* 21) can be traced in the reign of Queen Elizabeth and earlier times. "Hold thy peace thou knaue" (*Deuteromelia* 10) was sung as a well-known catch in the bacchanalian scene in *Twelfth Night* (II.iii), almost ten years before the publication of the songbooks.

Most unexpected of all is a Child ballad, "The three ravens" (*Melismata* 20), of which Ravenscroft's version is the earliest known. The statement in the preface to *Deuteromelia* that "pittie were it, such Mirth should be *forgotten* of vs" perhaps implies that the songs were in danger of being forgotten because they had been held in memory for a long time.

That much of the matter of these songs was traditional when Ravenscroft collected them and that some of it is well remembered still is obvious. Here is a version of "Three blinde Mice" (*Deuteromelia* 13), the best-known of all rounds. "The Frogge would a woing ride" (the first line of the second stanza of *Melismata* 21) and "lacke boy, ho boy, newes, the cat is in the well" (*Pammelia* 56) awaken echoes at once; the latter antedates the well-known nursery rime. Much familiar popular phraseology seems to have been incorporated in these songs. Opening lines like "Attend my people and give eare" (*Pammelia* 46) and "Come follow me merily my mates" (*Pammelia* 75) can serve to begin different songs and have so served. "All in a misty morning" occurs in two songs in *Deuteromelia* (12, 26); lines like "As I mee walked in a May Morning" (*Pammelia* 53), "Blow thy horne thou iolly hunter" (*Pammelia* 57), "trole the bole to me" (*Pammelia* 62), "Maides to bed, and couer coale" (*Melismata* 13) are cliches of the popular repertory of song. Sometimes one suspects parody or something like it. The first line of "Of all the birds that euer I see" (*Deuteromelia* 7) is much like that of a song in John Mundy's *Songs and psalmes* (1594), "Of all the birds that I have heard", but while Mundy's song praises the nightingale, Ravenscroft's, with mild irony, praises the owl and then inconsequentially turns into a drinking song. But however they suggest drawing upon a pool of popular and traditional phraseology, these songs even more clearly betray their homely and popular character in their unpretentiousness, their earthiness, even a certain inconsequence of thought (of which *Pammelia* 30 is a good example). This will be very plain to any one who compares with them the occasional literary composition that has crept into the collections, such as the splendid drinking song "We be three poore Mariners" (*Deuteromelia* 6) or "O Lord of whome I doe depende" (*Pammelia* 45), which is part of a poem printed at the end of the Sternhold and

Hopkins psalms, or "The Crowning of Belphebe" (*Melismata* 2). Though Ravenscroft labels six of the songs of *Melismata* as "Court varieties", half of them at least are not really courtly at all. Several songs embody street cries or are based upon them (*Pammelia* 5, 11, *Melismata* 7). More are redolent of the country, of rural occupations and rural characters, of the animals and birds familiar to country people. One of the songs in *Melismata* (22) includes some dialectal forms. Their chief preoccupations, besides song itself, are fundamental: food, drink, money, and love. Ravenscroft insists that his songs are for all men because anybody can sing them; it might also be said that they are for all men because they reflect so much common human experience.

All three books are quartos. *Pammelia* collates A^2B-G^4H^2 (B2 is signed B); *Deuteromelia* A-F^4 (A1 blank); *Melismata* A-F^4 (A1 blank). They are bound together in one volume and a former owner has neatly written the odd numbers of a consecutive pagination, beginning with 3 on $B2^r$ of *Pammelia*, in the upper right hand corner of the rectos. Apparently on $C2^v$ of *Deuteromelia* he had added a zero to the number 7 designating the song on that page, which by coincidence is the 70th of the consecutive numeration. On $D4^r$ of *Pammelia* some one has added another stanza to the song printed there and made a few corrections in the printed text. Another hand has added a musical direction at the foot of $B3^v$. A second edition of *Pammelia* was printed in 1618 and it was republished by "Peter Warlock" in 1928, but there has been no other reprinting of any of the three books.

M. A. Shaaber

Pammelia.

MVSICKS Miſcellanie.

OR,

MIXED VARIETIE OF Pleaſant Roundelayes, and delightfull Catches, of 3.4. 5.6.7.8.9.10. Parts in one.

None ſo ordinarie as muſicall, none ſo muſical, as not to all, very pleaſing and acceptable.

LONDON
Printed by *William Barley*, for R. B. and H. W. and are to be ſold at the Spread Eagle at the great *North doore of Paules.*
1609.
Cum Priuilegio.

TO THE VVELL DISPOSED TO READE, AND to the merry disposed to Sing.

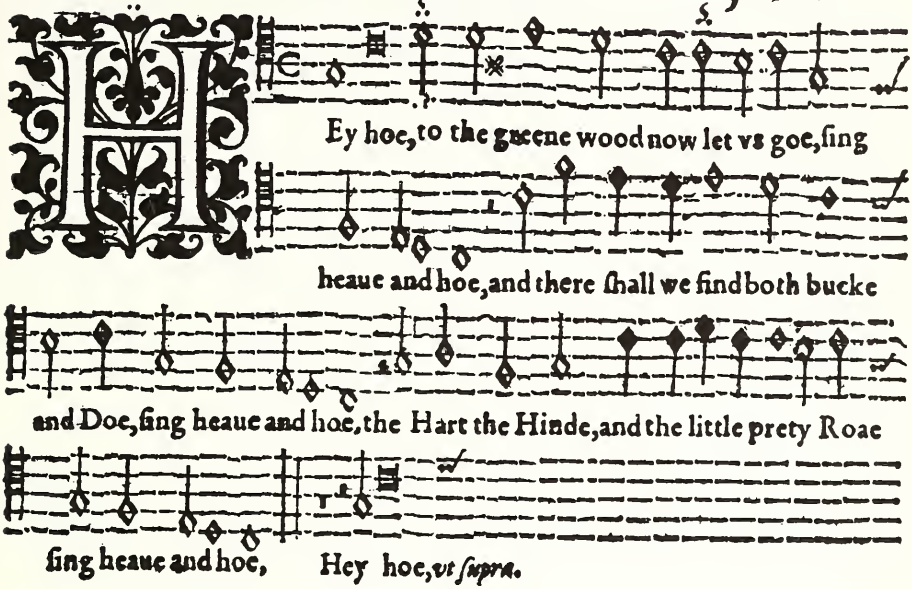
Mongst other liberall Arts, Musicke for her part, hath alwayes beene as liberall, in bestowing her melodious gifts, as any one whatsoeuer, and that in such rare manner, for diuersitie: and ample measure, for multiplicity, as more cannot be expected, except it were more then it is respected: yet in this kind onely, it may seeme somewhat niggardly and vnkind, in neuer (as yet) publikely communicating, but alwayes priuately retaining, and as it were, enuying to all, this more familiar mirth and iocund melodie. But it may bee Musicke hath hitherto beene defectiue in this vaine, because this vaine indeed, hath hitherto been defectiue in Musicke: and therefore, that fault being now mended, this kind of Musicke also is now commended to all mens kind acceptation. This did I willingly vndertake, and haue easily effected, that all might equally pertake of that which is so generally affected. Catches *so generally affected (I take it)* quia non superant captum, *because they are so consonant to all ordinaryie musicall ca-*

pacity, being ſuch indeed, as all ſuch whoſe loue of Muſicke exceedes their ſkill, cannot but commend, ſuch alſo, as all ſuch, whoſe ſkill in Muſicke, exceedes their loue of ſuch ſleight and light fancies, cannot either contemne or condemne. Good Art in all, for the more muſicall. good mirth and melodie for the more Iouiall, ſweet harmonie, mixed with much varietie, and both with great facilitie. Harmony to pleaſe, varietie to delight, facilitie to inuite thee. Some toyes yet muſicall, without abſurdity, Some very muſicall, yet pleaſing without difficulty, light, but not without muſickes delight, Muſickes pleaſantnes, but not without eaſines, what ſeemes old, is at leaſt renewed, Art hauing reformed what pleaſing tunes iniurious time and ignorance had deformed.

The onely intent is to giue generall content, compoſed by Art to make thee diſpoſed to mirth. Accept therefore kindly, what is done willingly, and publiſhed onely, to pleaſe good Company

Rounds or Catches of three *Voices.*

1 Cannons in the vniſon. 3 *Voc.*



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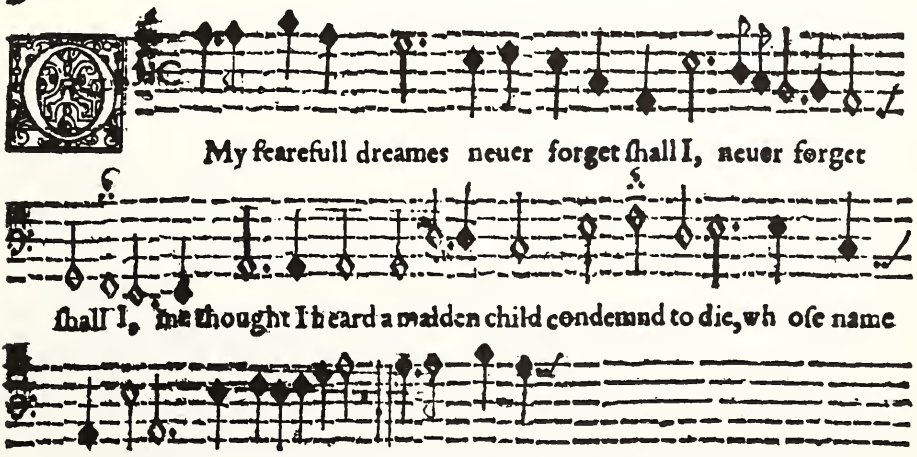
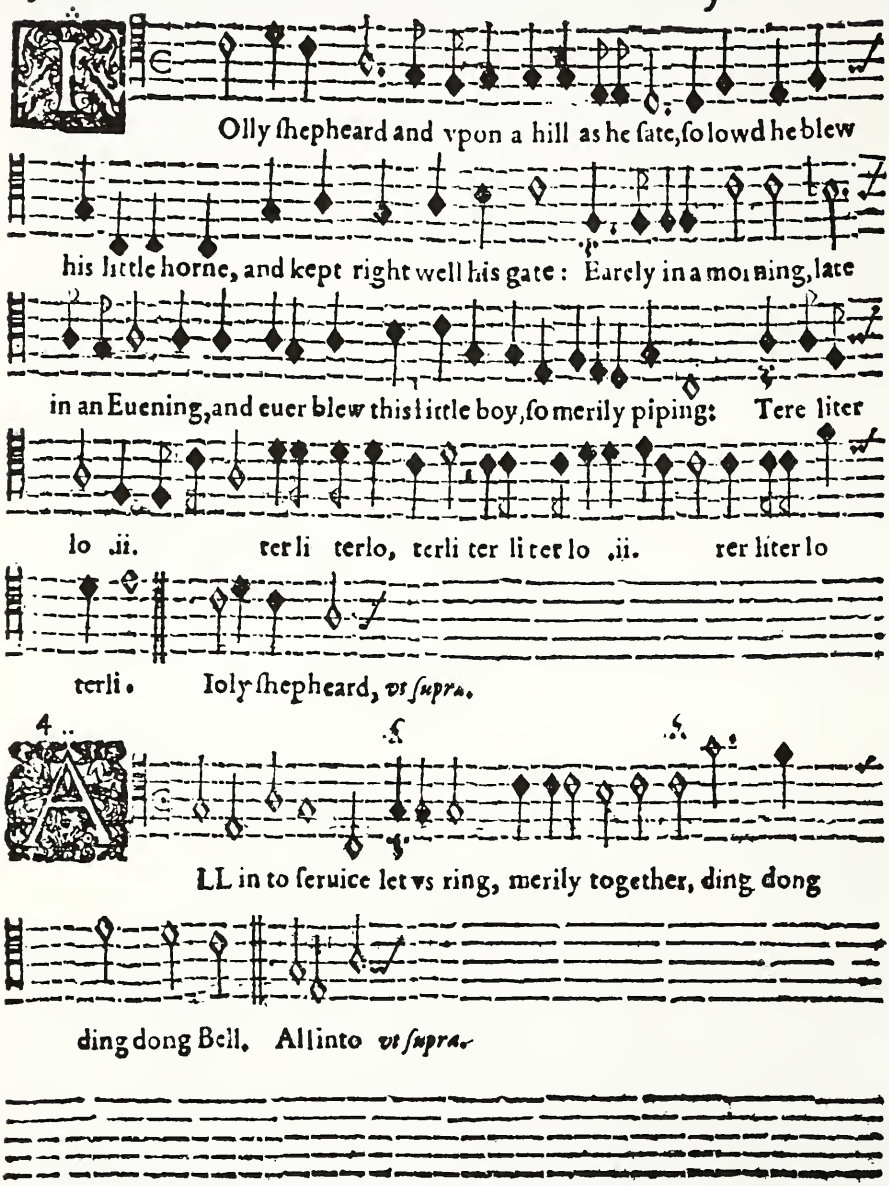
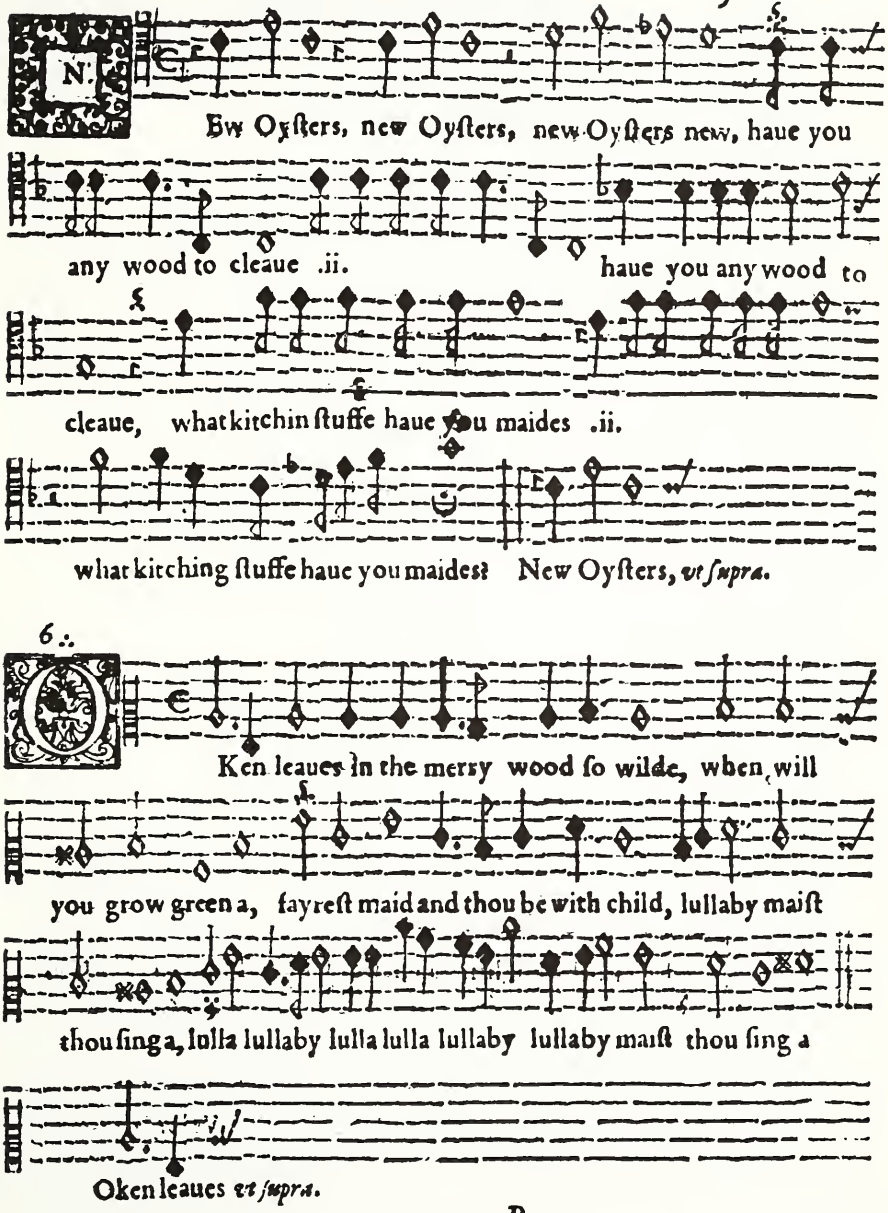
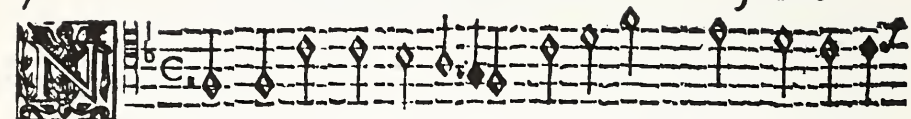
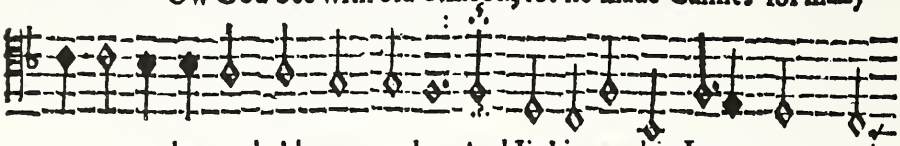



Olly ſhepheard and vpon a hill as he ſate, ſo lowd he blew
his little horne, and kept right well his gate: Earely in a morning, late
in an Euening, and euer blew this little boy, ſo merily piping: Tere liter
lo .ii. terli terlo, terli ter li ter lo .ii. rer liter lo
terli. Ioly ſhepheard, vt ſupra.
4
ALL in to ſeruice let vs ring, merily together, ding dong
ding dong Bell. All into vt ſupra.


N.
EW Oysters, new Oysters, new Oysters new, haue you
any wood to cleaue .ii. haue you any wood to
cleaue, what kitchin stuffe haue you maides .ii.
what kitching stuffe haue you maides? New Oysters, *vt supra.*
6.
OKen leaues in the merry wood so wilde, when will
you grow green a, fayrest maid and thou be with child, lullaby maist
thou sing a, lulla lullaby lulla lulla lullaby lullaby maist thou sing a
Oken leaues *vt supra.*

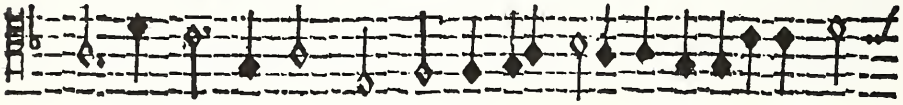


Ow God bee with old Simeon, for he made Cannes for many

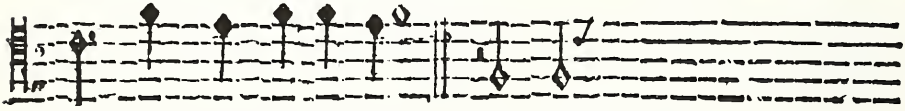


a one, and a good old man was he, And Iinkin was his Iorneyman, and

hee could tipple of euery can, and thus he said to me, to whome drinke

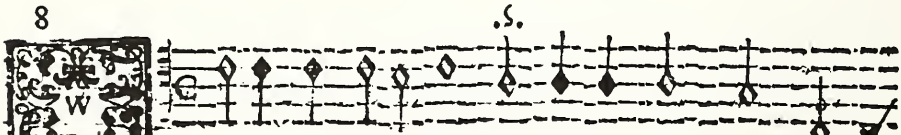


yon sir knaue, to you, then hey ho Iolly Iinkin, I spie a knaue in drin-

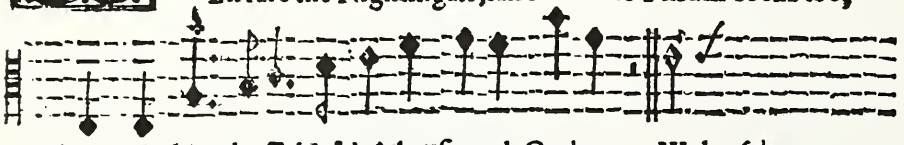


king, come trole the bole to me. Now God *vt supra.*

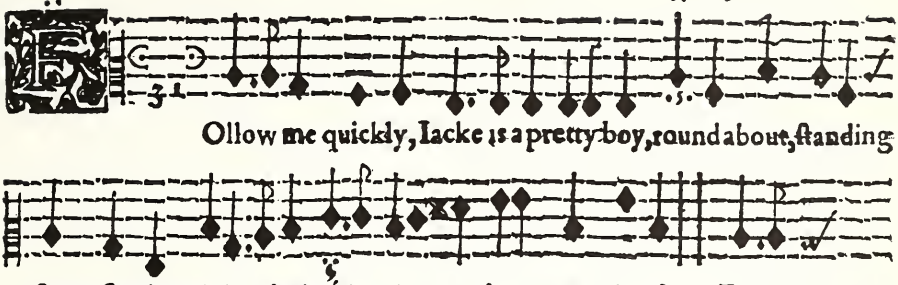
8



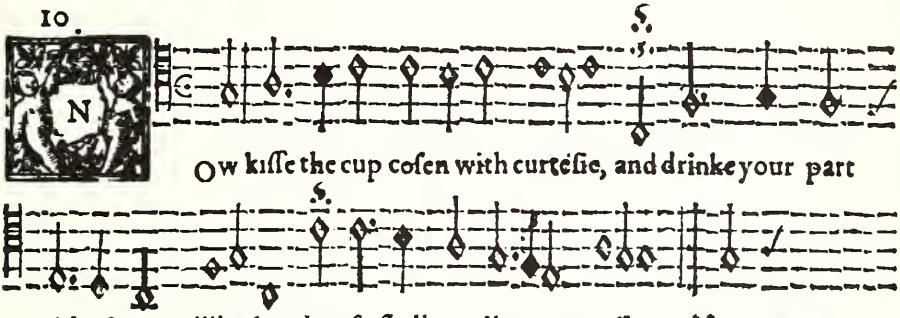
Ell fare the Nightingale, faire fall the Thrush cocke too,



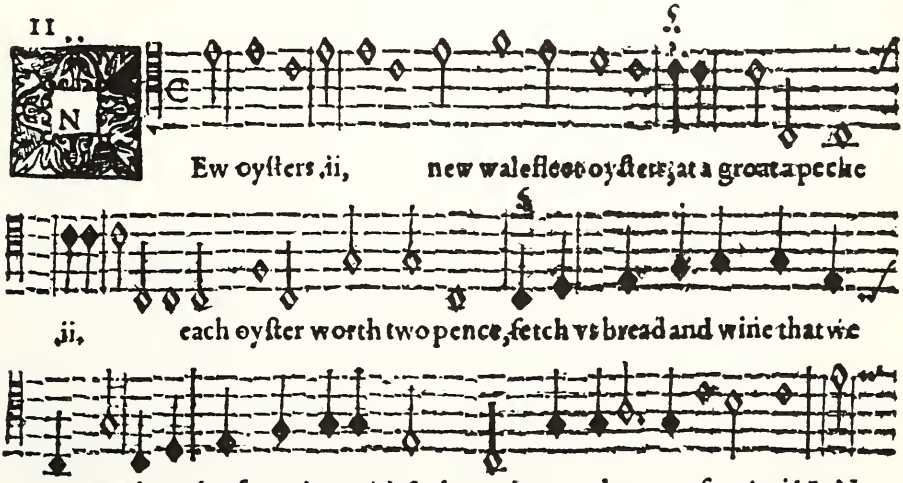
but foule faire the filthie bird that singeth Cuckow. Wel *vt supra.*

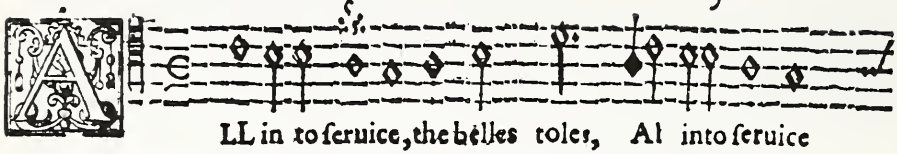

FOllow me quickly, Iacke is a pretty boy, round about, standing
stout, singing ale in a bole, sala sol, la my dirry come dandy. Follow vt supra

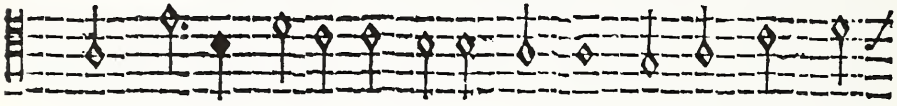
10.

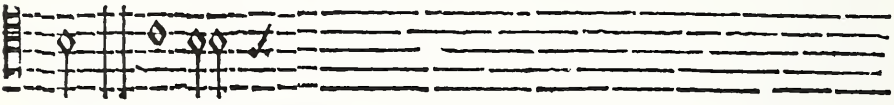

NOw kisse the cup cosen with curtesie, and drinke your part
with a heart willingly, then so shall we all agree merily. Now vt supra.

11.

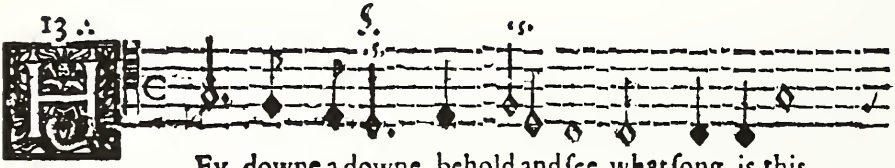

NEw oysters, ii, new walefleet oysters, at a groat a peche
ii, each oyster worth two pence, fetch vs bread and wine that we
may eate, let vs loose no time with such good meat, a banquet for a prince. New

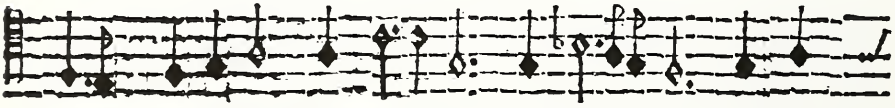


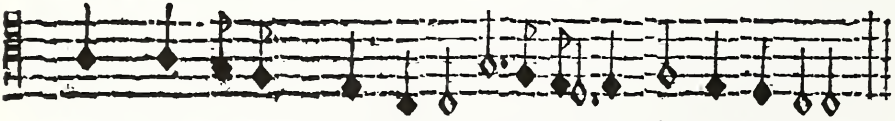


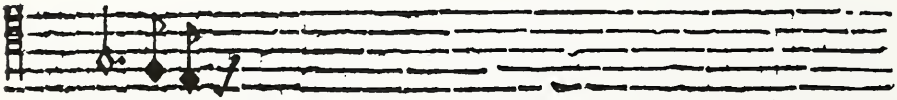


Cannon three parts in one, in the fift and ninth.

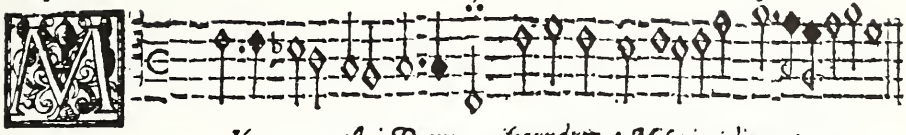


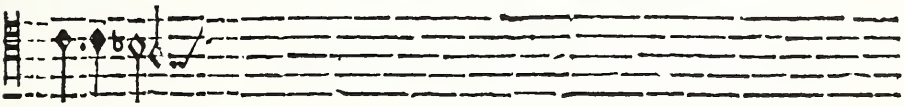






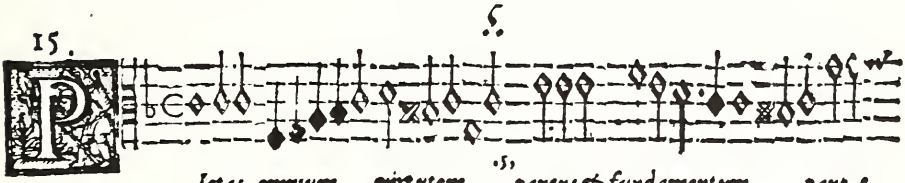
Euerie parte a 5th aboue other. The base begins





Miserere vt supra.

15.



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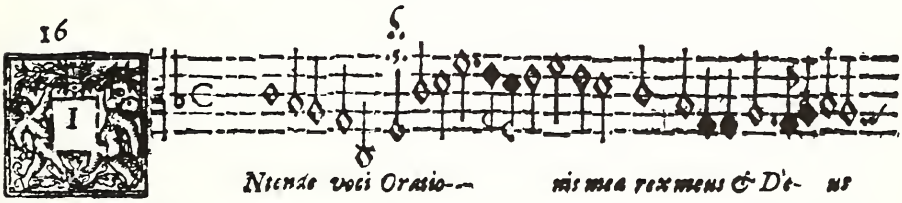
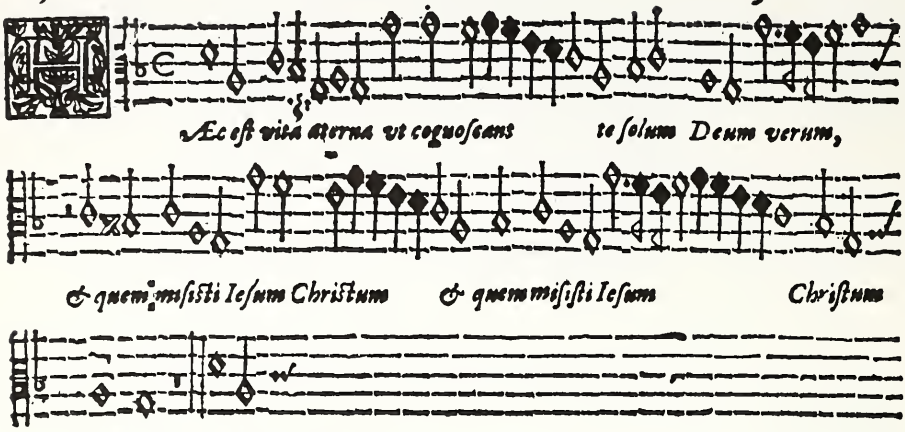
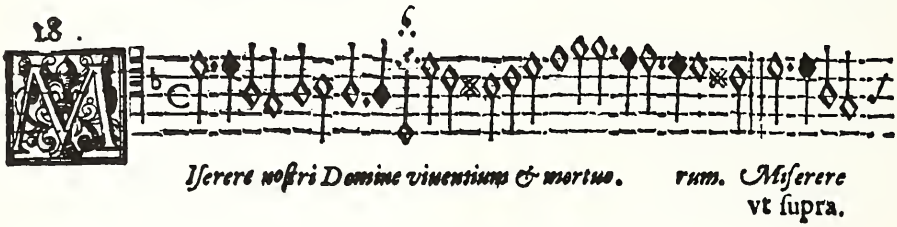
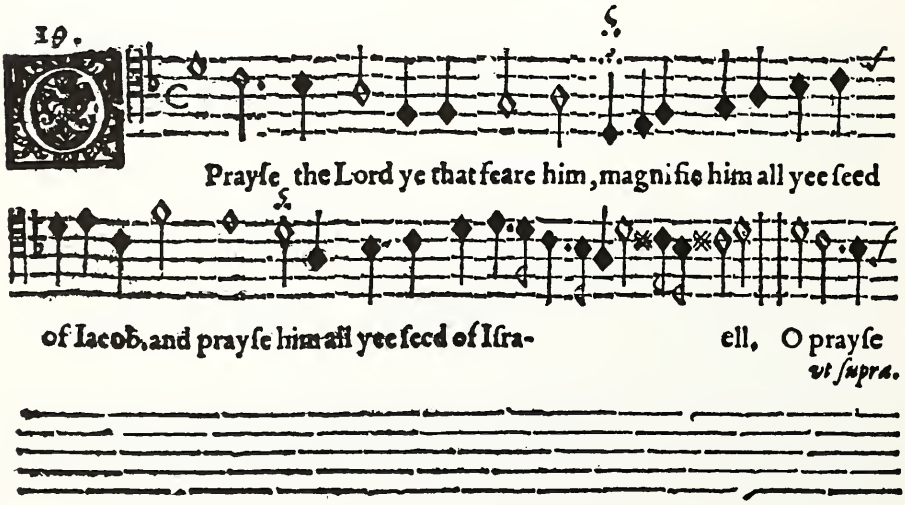


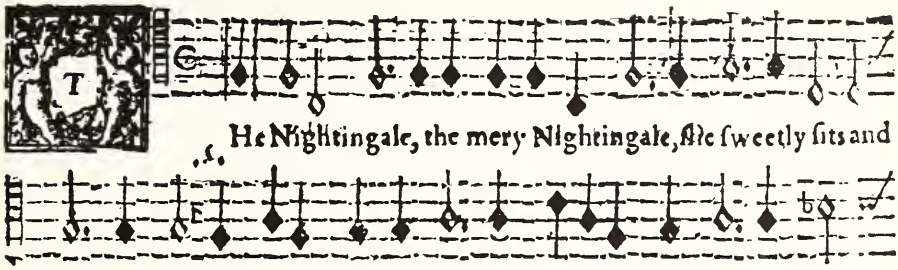

Æc eſt vita æterna vt cognoſcant te ſolum Deum verum,
& quem miſisti Ieſum Chriſtum & quem miſisti Ieſum Chriſtum
Amen. Hæc eſt vt ſupra.

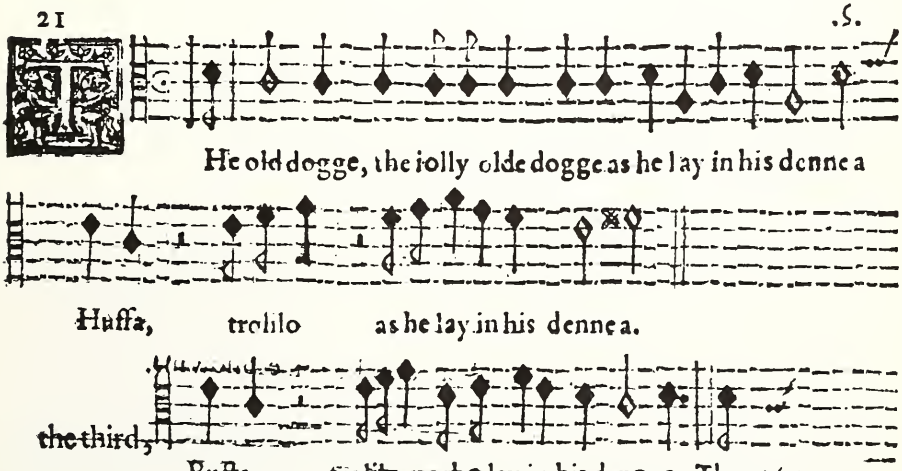
18.

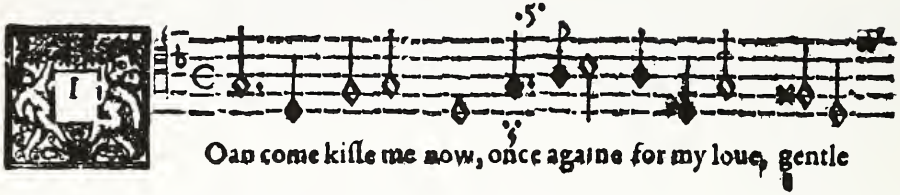

Iſerere noſtri Domine viuentium & mortuo. rum. Miſerere
vt ſupra.

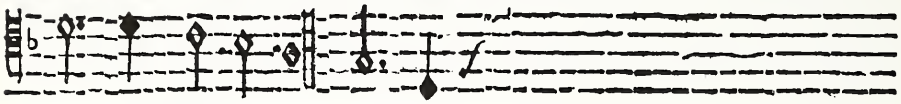
19.


Prayſe the Lord ye that feare him, magnifie him all yee ſeed
of Iacob, and prayſe him all yee ſeed of Iſra- ell, O prayſe
vt ſupra.

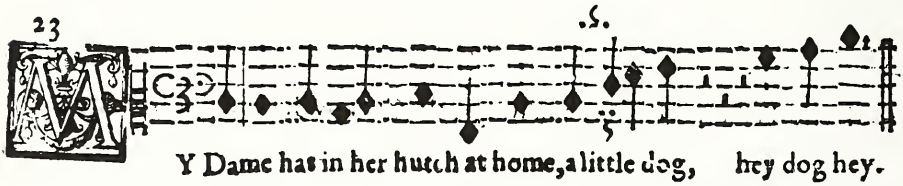

THe Nightingale, the mery Nightingale, she sweetly sits and
.s.
sings, and sings: The pretv numble Doe, doth, trip it to, and fro, the fiend
horse kickes and flinges and flings, the Cuckow he doth flie from tree to
tree: And merily through the woods cuckow, cuckow rings. The vt supra.


21
.s.
THe old dogge, the iolly olde dogge as he lay in his denne a
Huffa, trolilo as he lay in his denne a.
the third,
Buffa, trolilo as he lay in his denn a. The vt supra.

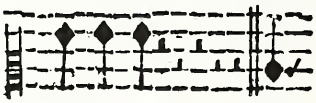

I
.5.
Oan come kiſſe me now, once againe for my loue, gentle


Ione come kiſſe me now. one come ſupra.

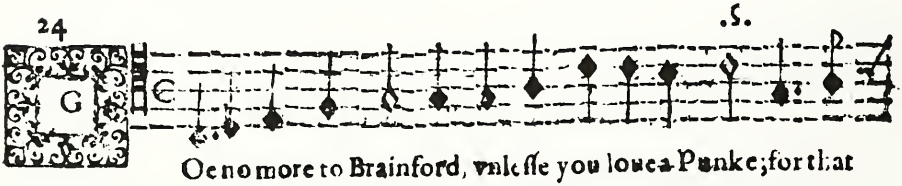
23

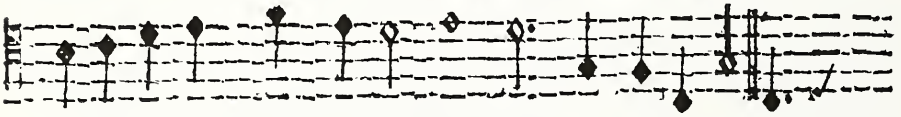

.5.
Y Dame has in her hutch at home, a little dog, hey dog hey.

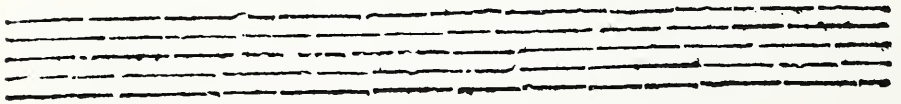
third.

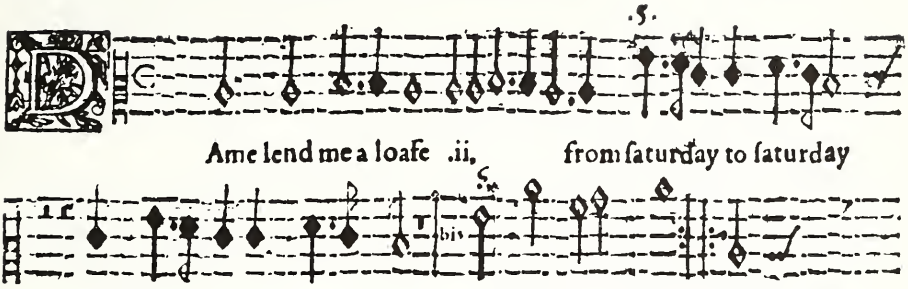

with a clog. My

24

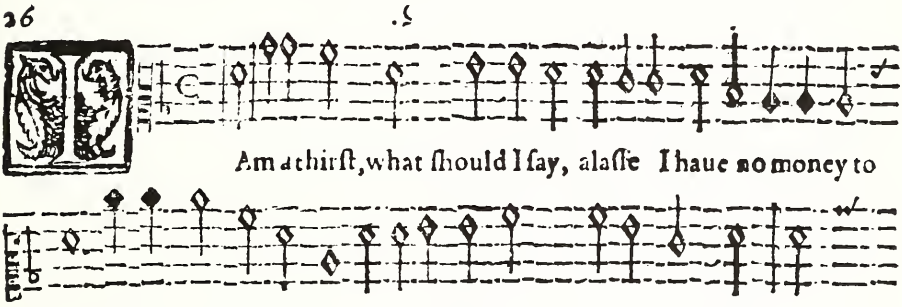

G
.5.
Oe no more to Brainford, vnleſſe you loue a Punke; for that


wicked ſinnefull towne hath made me drunke, come follow me. Go vt ſupra.

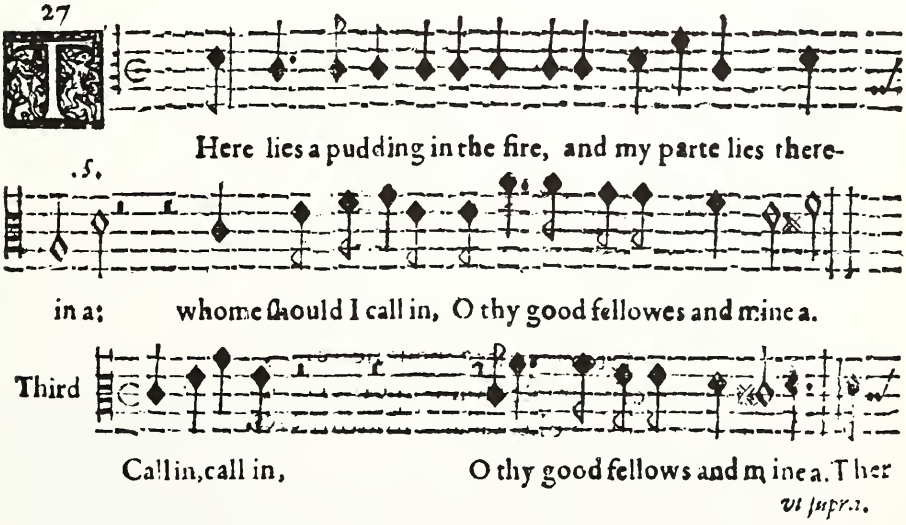


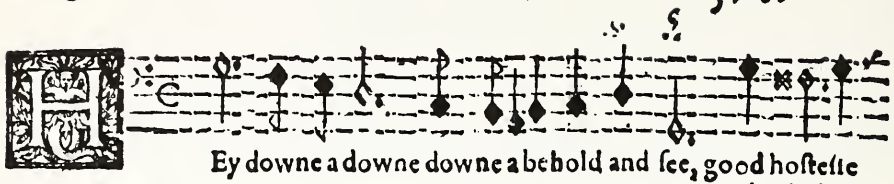

.5.
Dame lend me a loafe .ii. from saturday to saturday
And longer if you longer may, Dame lend me a loafe. Dame vt supra.

26

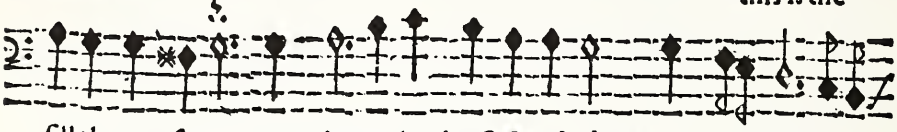

.5
I am a thirst, what should I say, alasse I haue no money to
pay, fill the pot Butler, fill, fill, for I will drinke with a good will, I vt supra

27

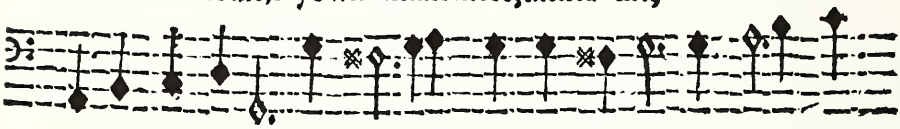

Here lies a pudding in the fire, and my parte lies there-
.5.
in a: whome should I call in, O thy good fellowes and mine a.
Third
Call in, call in, O thy good fellows and mine a. Ther
vt supra.



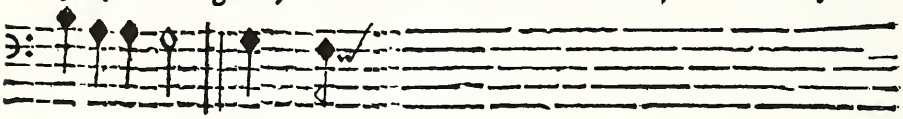
Ey downe a downe downe a behold and ſee, good hoſteſſe this is the



fill the pot for mee, and yet it is the firſt of three, Take and fill this beſt ale beliene me, if ye will drinke more, then call me,

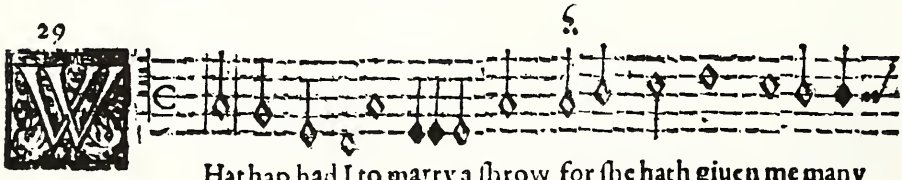


pot yet once againe, we will for this time thus remaine, when this is ſpent

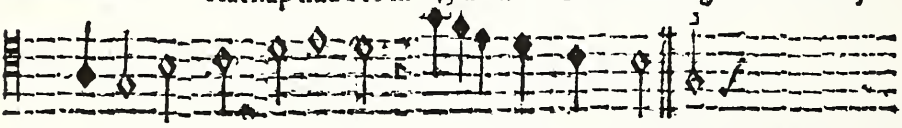


fill pot againe. Hey downe *vt ſupra.*

29



Hathap had I to marry a ſhrow for ſhe hath giuen me many



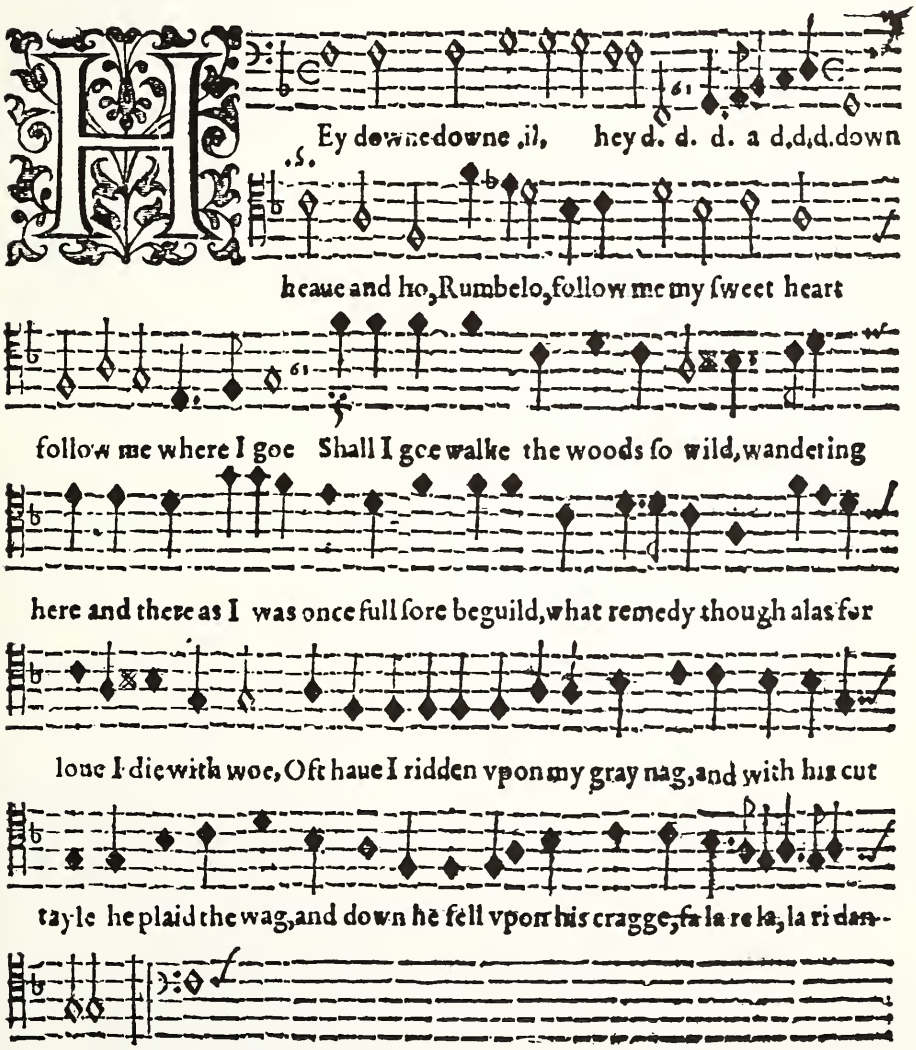
a blow, and how to pleaſe her alacke I doe not know. What *vt ſupra.*

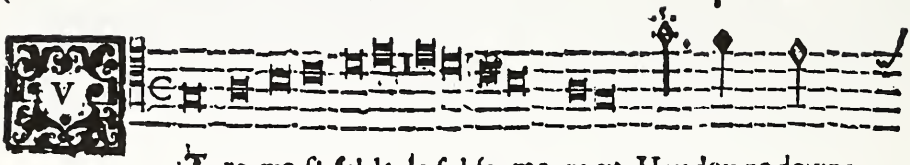
2 From morne to euen her tongue neere lies,
Sometime ſhe braules, ſometime ſhe cries,
Yet I can ſcarſe keepe her tallants from my eyes.

3 If I goe abroad, and late come in,
Sir knaue (ſaith ſhe) where haue you beene,
And doe I well or ill, ſhe claps me on the ſkin,

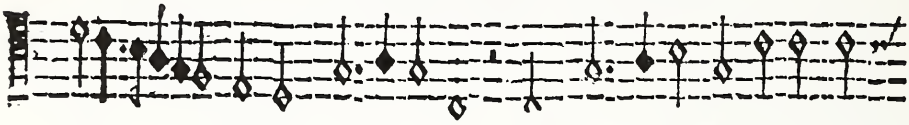
Rounds or Catches of foure *Voices.*

30 Cannons in the vniſon. 4 *Voc.*

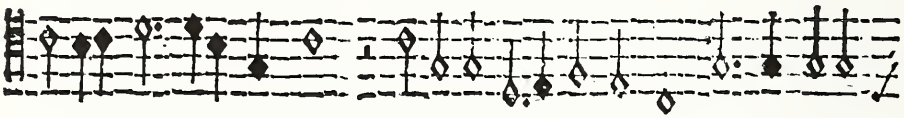




VT, re, me, fa, fol, la, la, fol, fa, me, re, vt. Hey downe downe

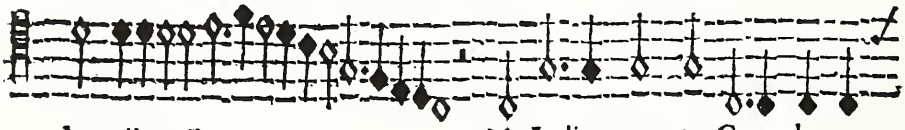


.ii. hey down a .ii. down a. My heart of gold as true as steele

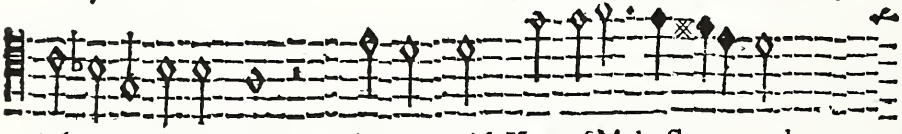


as I me leant vnto the bowres, but if my Lady loue me well, Lord so Robin

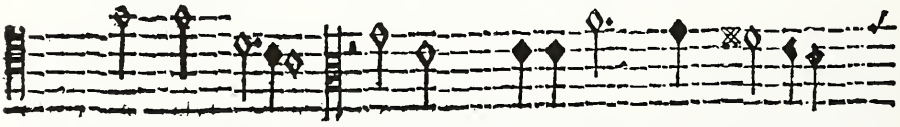
lowres, heaue and hoe Rumbelo, hey trolo troly lo, hey troly trolly



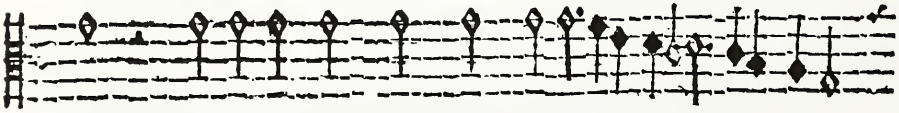
hey .ii. .ii. My Ladies gone to Canterbury,



S. Thomas be her boote. Shee met with Kate of Malmsbury, why

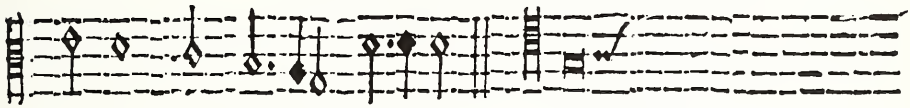


weepst thou maple roote: O sleepst thou or wakst thou Ieffery,



Cooke, the rost it burnes, turne round about about, .ii.

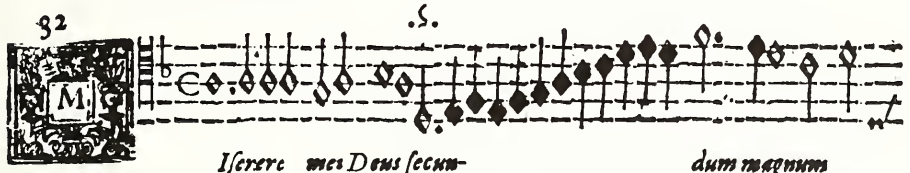
.ii. O Frier how fares thy bandelow bandelow Frier,



how fares thy Sandelow, Sandelow. Vt *vt ſupra*

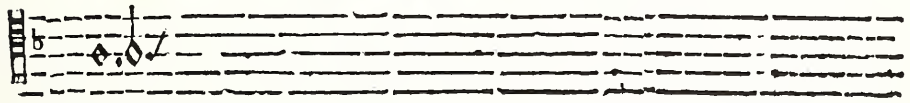
Canon in vniſono.

32



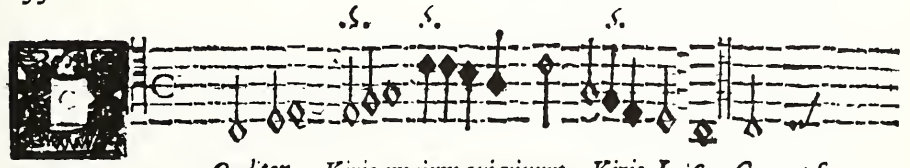
Iſerere mei Deus ſecun- dum magnum

miſericordi- am tuam, *Miſe.* .ii.

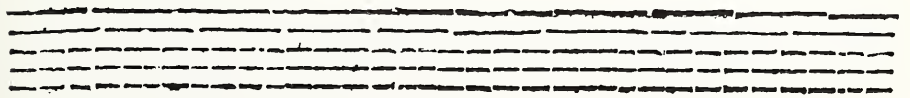


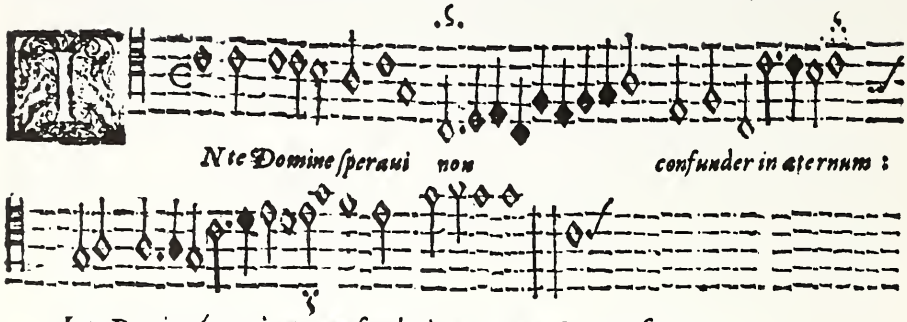
Miſe- vt ſupra,

33

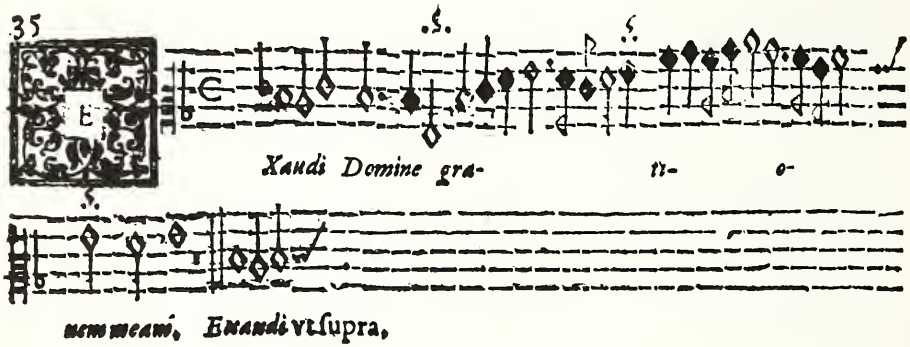


Onditor Kirie omnium qui viuunt, Kirie Leiſon. Con. vt ſupra

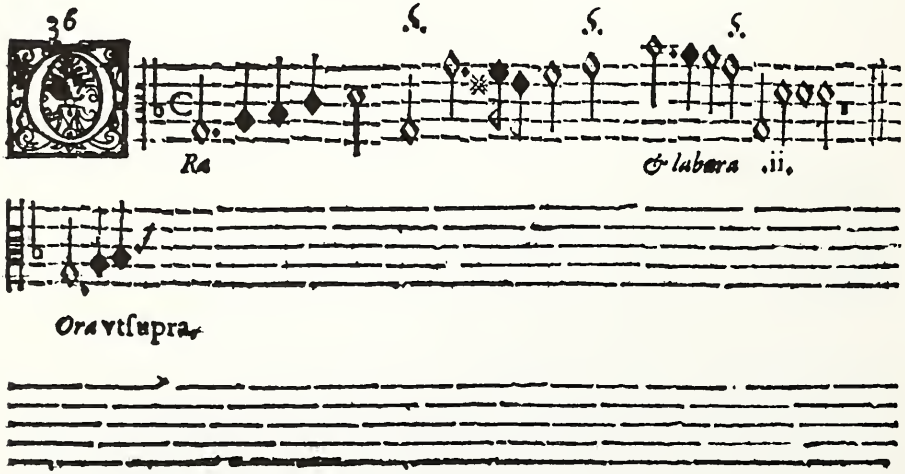



N te Domine ſperaui non confunder in aternum :
Inte Domine ſperaui, non confunder in aternum. In te vt ſupra.

35


Xaudi Domine gra- ti- o-
uem meam. Exaudi vt ſupra.

36


Ra & labora .ii.
Ora vt ſupra.

37

Quicquid petieritis patrem in nomine meo, dabit

vobis Quæ-vt supra.

38

Canta- te do mino

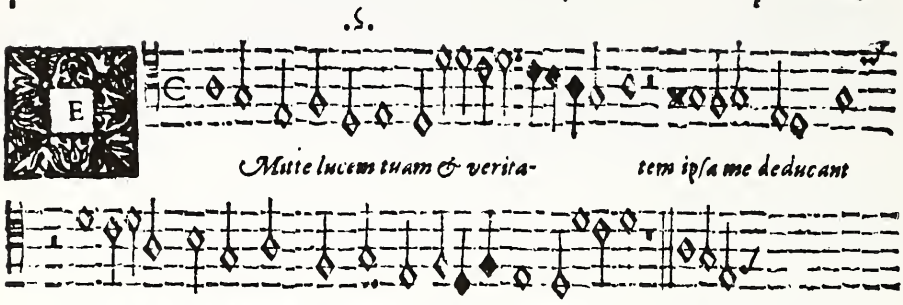
Canticum no- vum Canta- cum nouum no nouum. Can-

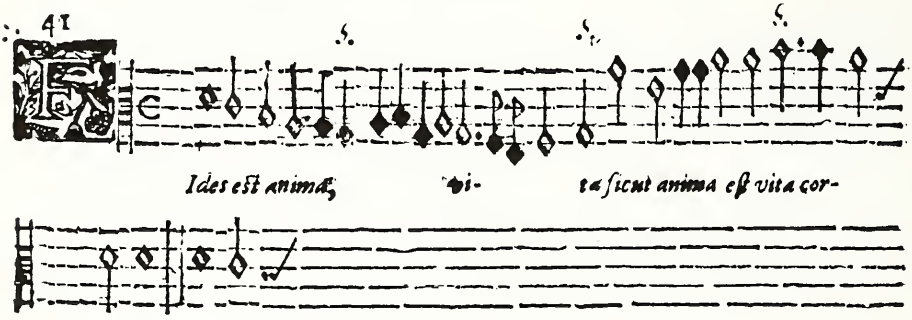
vt supra.

39

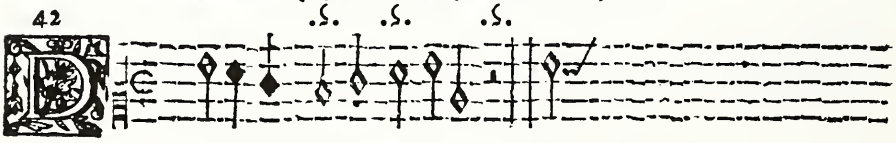
Mane nobiscum .ii. .ii. Christi quoniam ad

vespera scit & de- es inclinatus est. Mane vt supra.

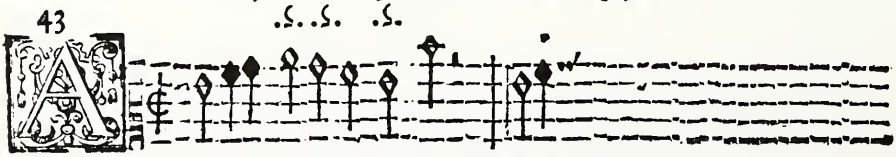




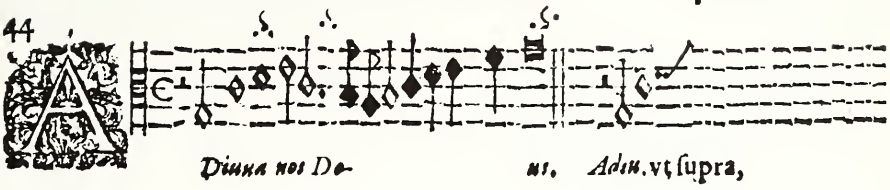
Canon in Diapason, subdiatesseron, & Diapente.



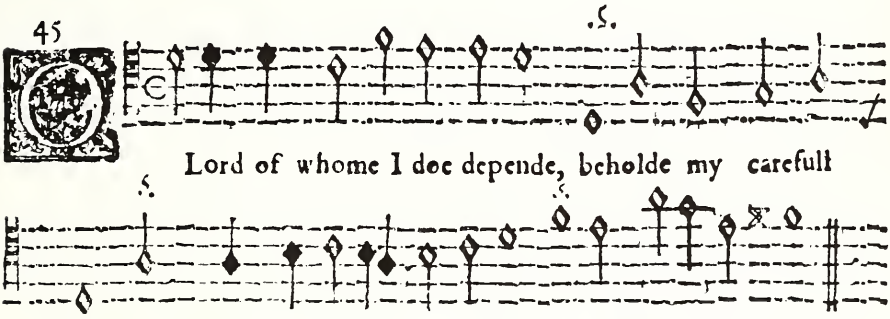
Canon, tres in Vnisonus, & alias in Diapason.

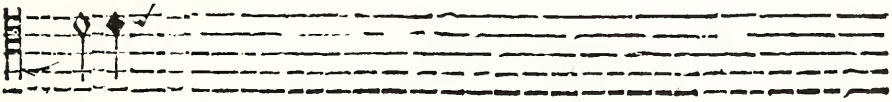


44



45



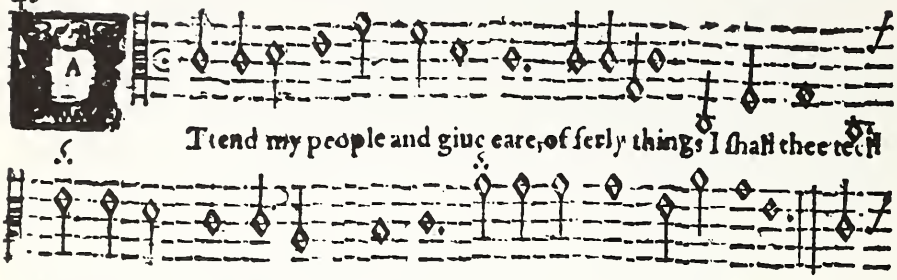


O Lord *vt ſupra..*

Thou ſeeſt my ſorrowes what they are,
my griefe is knowne to thee:
And there is none that can remoue,
or take the ſame from mee.

But onely thou whoſe aide I craue,
whoſe mercy ſtill is preſt:
To eaſe all thoſe that come to thee,
for ſuccour and for reſt.

46

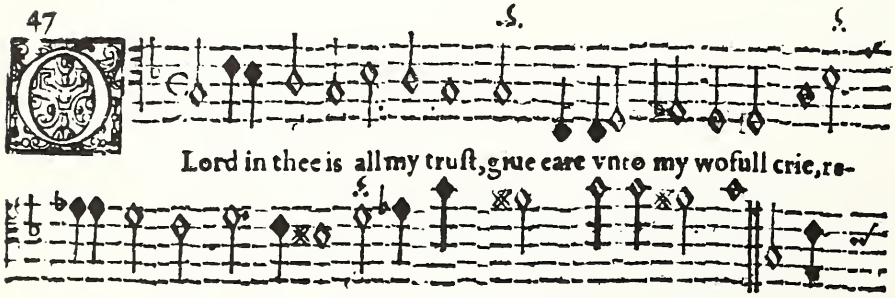


vt supra

I am thy ſouueraigne Lord and God,
which haue thee brought from carefull thrall:
And eke reclaimde from Pharaohs rod,
make thee no Gods on them to call.

Nor faſhioned forme of any thing,
in heauen or earth to worſhippe it:
For I thy God by reuenging,
with grieuous plagues this ſinne will ſmite.

47

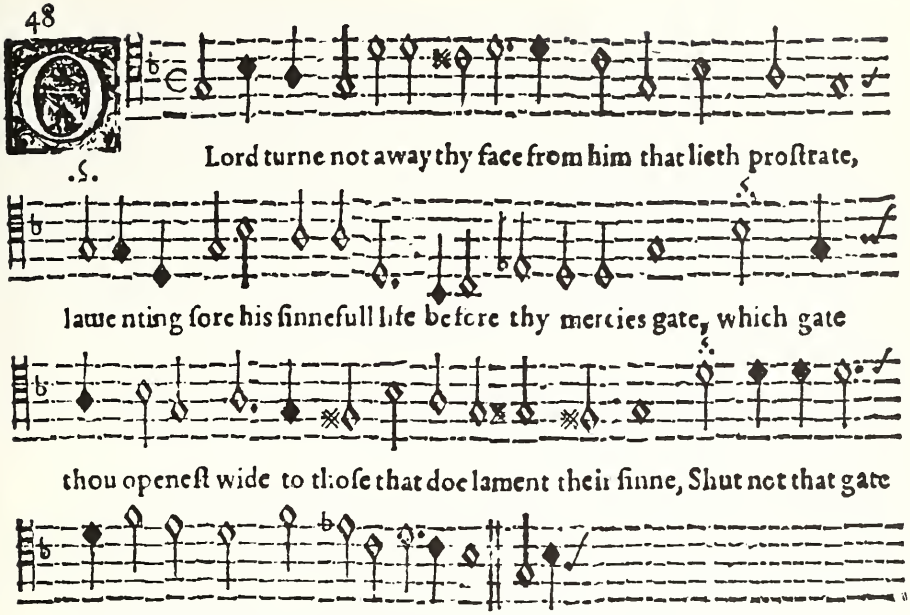


vt supra

2 Behold how I doe ſtill lament
my ſinnes wherein I doe offend,
O Lord for them ſhall I be ſhent,
ſith thee to pleaſe I do entend.

3 No, no not ſo, thy will is bent,
to deale with ſinners in thine ire:
But when in heart they ſhall repent,
thou grantſt with ſpeed their iuſt deſire.

48



Lord turne not away thy face from him that lieth proſtrate,

lamenting ſore his ſinnefull life before thy mercies gate, which gate

thou openeſt wide to thoſe that doe lament their ſinne, Shut not that gate

againſt me Lord, but let me enter in. O Lord *vt ſupra.*

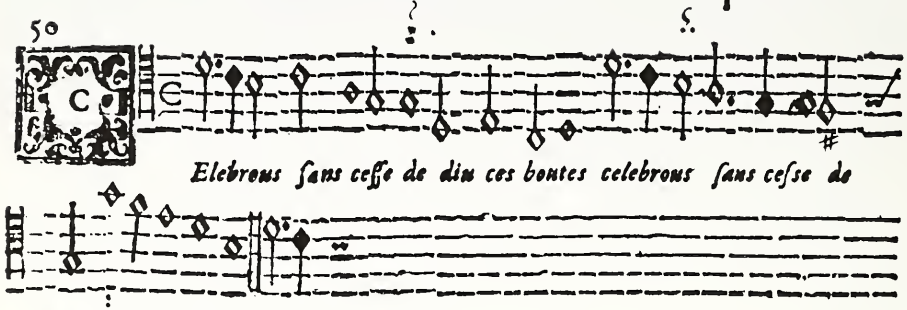
2 And call me not to mine accounts
how I haue liued here:
For then I know right well O Lord,
how vile I ſhall appeare.
I need not to confeſſe my life
I am ſure thou canſt tell,
What I haue beene, and what I am,
I know thou knoweſt it well.

49

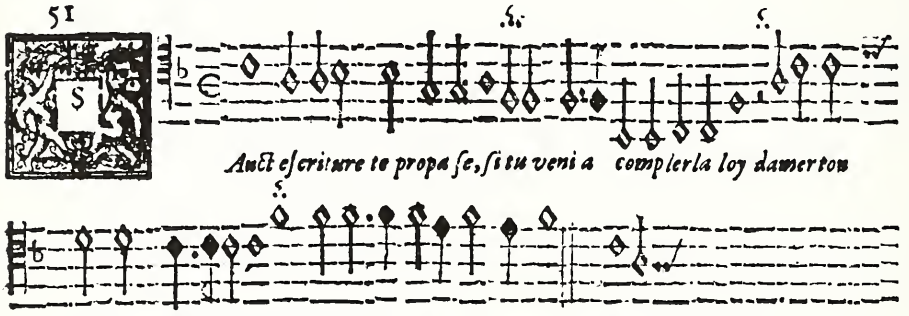
Dieu ſeul ſoit honneur honneur et gloire honneur et gloire adieu ſeul

ſoit, honneur et glorie adieu ſeul ſoit honneur et gloire. Adieu vt ſupr

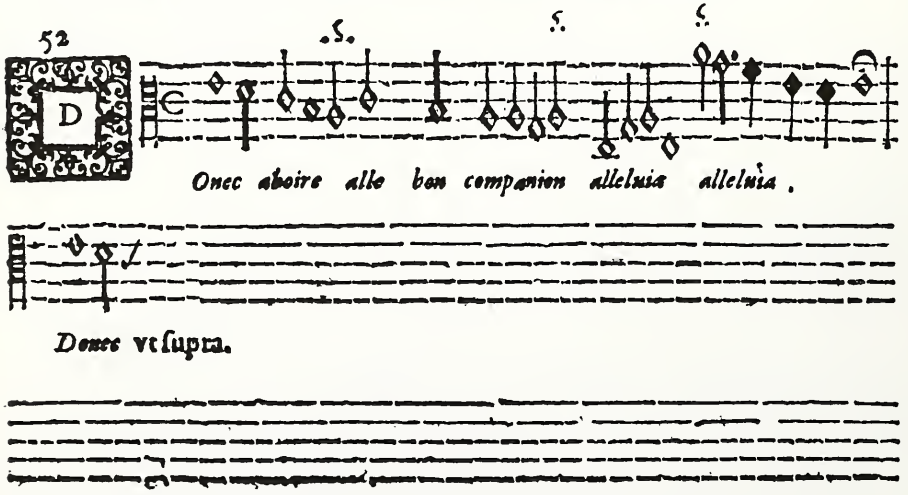
50

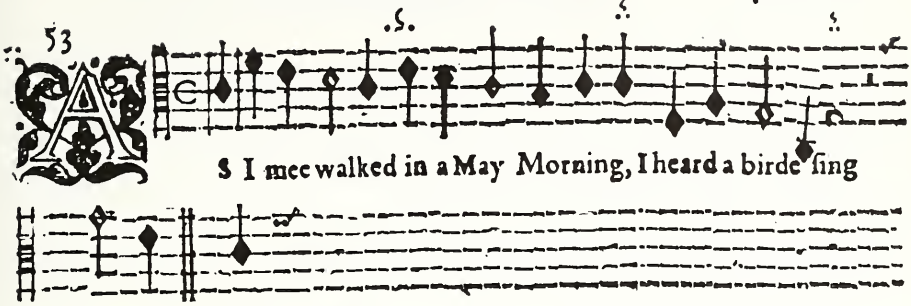

C
Elebrons sans cesse de diu ces bontes celebrons sans cesse de
dieu ces bontes. Cele- vt supra.

51


S
Anct escriture te propa se, si tu veni a complerla loy damerton
dieu sour toute chose et ton Prochain ant ant que toy. Sanct. vt supra,

52


D
Onec aboire alle bon companion alleluia alleluia.
Donec vt supra.



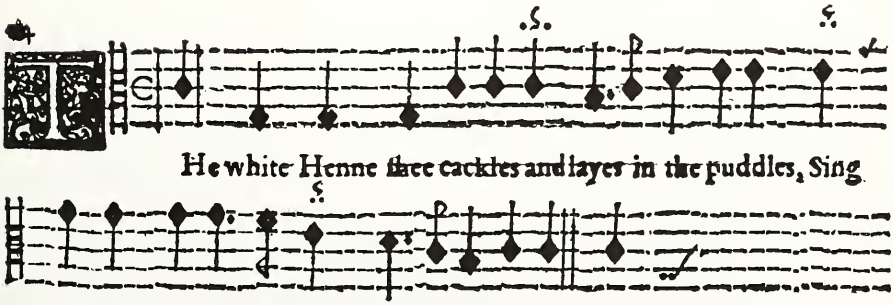
Cuckow. As *vt ſupra.*

2 *From March till midst of June*
She sung this pleasant tune
She had more friends in towne
Cuckow.

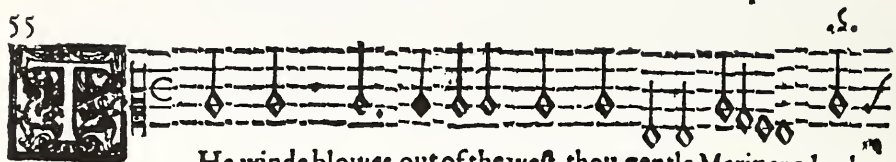
3 Shee nodded vp and downe,
and ſwore all by her crowne,
Shee had friends in the towne,
Cuckow.

4 All you that married be,
Come learne this ſong of me,
So ſhall we ~~not~~ well agree,
Cuckow.

5 All young men in this throng,
to marry that thinke it long,
Come learne of me this ſong,
Cuckow.

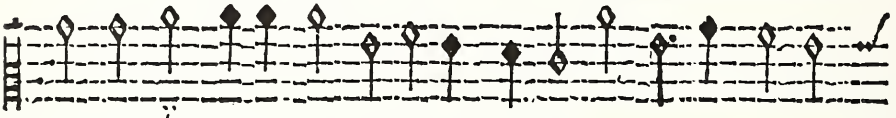


Canons in the vniſon. 4 *Voc.*

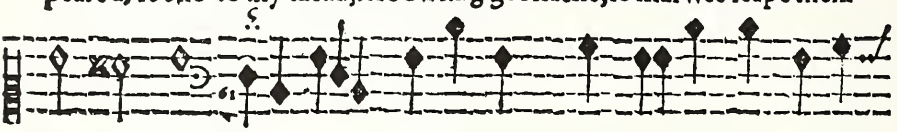


He winde blowes out of the weſt, thou gentle Mariner a, looke

to the looffe wel, beware the lee ſtill, for deadly rockes doe now a-

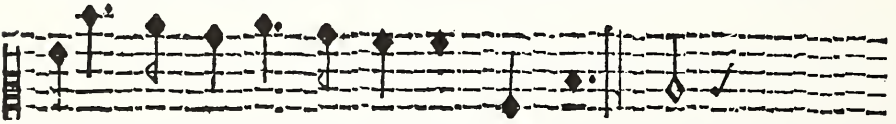


peare a, looke to thy tacke, let bowling goe ſlacke, ſo ſhal wee ſcape them



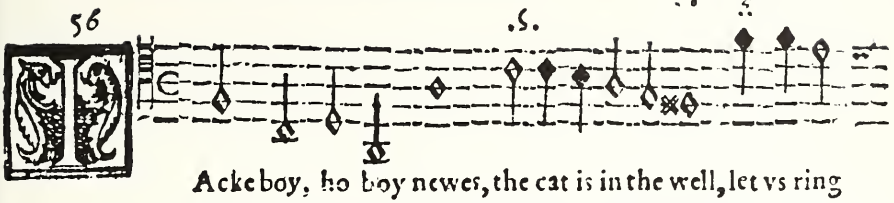
and goe cleare, Tarra tan tarra ſtir well thy courſe ſirra, the wind waxeth

large, the ſheetes doe thou vear, goe fill the canne, giue vs ſome beare.



Ile drinke thee Ile brinks thee my mates, what cheare? The *vt ſupra.*

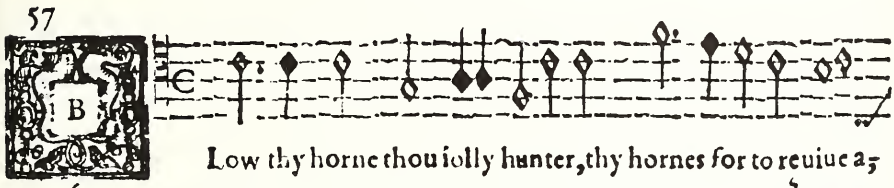
56



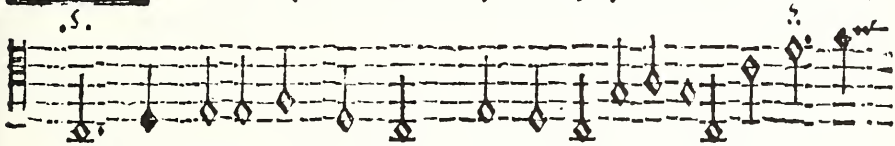
Acke boy, ho boy newes, the cat is in the well, let vs ring

now for her knell, ding dong ding dong bell, Iacke *vt supra.*

57

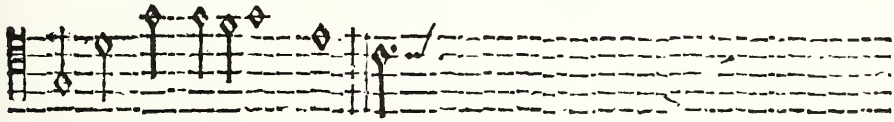


Low thy horne thou iolly hunter, thy hornes for to reuiue a-

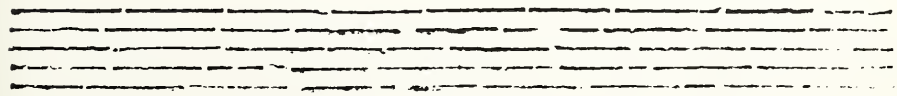


ſhew thy ſelfe a good huntſman whilſt that thou art aliue a, that men may

ſay and ſing with thee, thou haſt a merry life a, in pleaſure all the day,

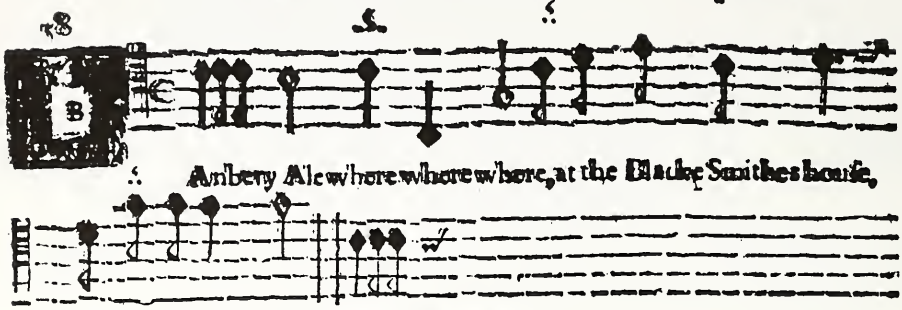


and Venus mate to wife a. Blow *vt supra.*



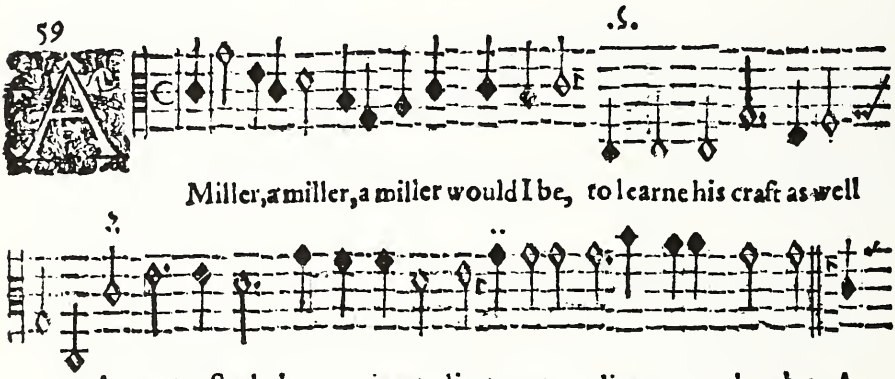
Cannons in the vnison 4 Voc.

58



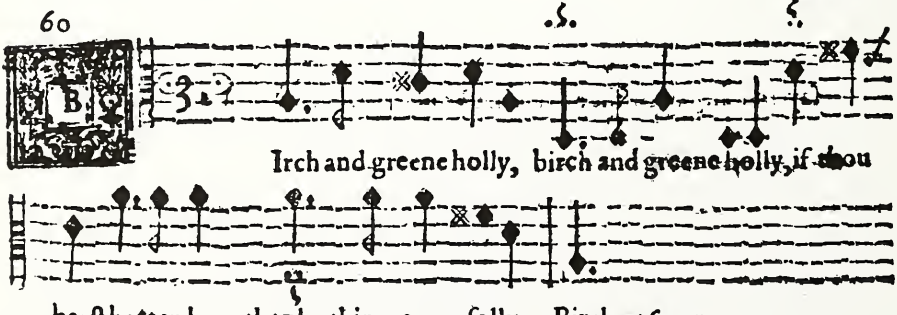
I would I were there. Banbery *vt supra.*

59

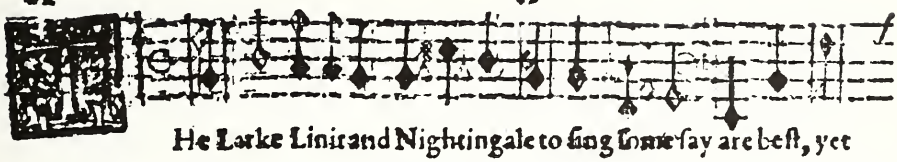


vt supra.

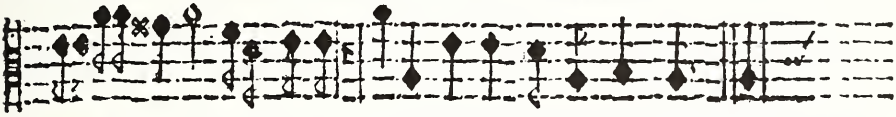
60



62

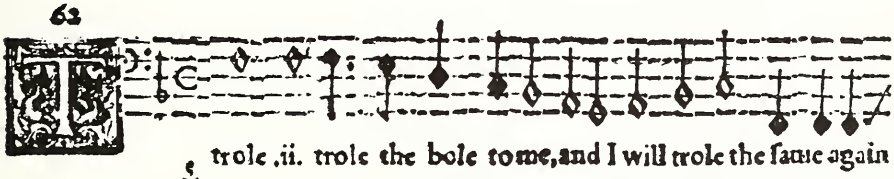


He Larke Linit and Nightingale to sing some say are best, yet

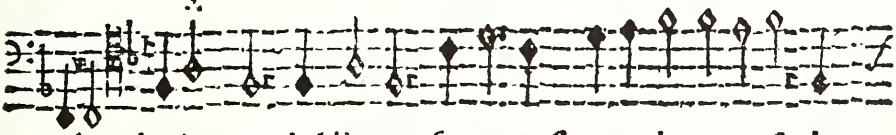


merily sings little Robin, prety Robin with the red breast. The *vt supra*

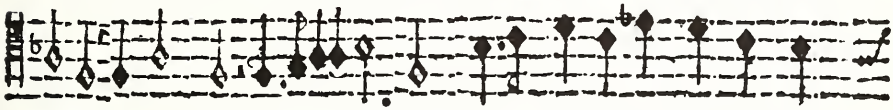
62



trole .ii. trole the bole to me, and I will trole the same again



to thee, beginne now hold in now, for we must merry be as you see, be



lusty so must we, Oh it is a braue thing for to passe away the spring with

mirth and ioy to sing, Tan tan tan tara tant tant, alla flant braue boys,

what ioy is this to see, when friends so well agree, Trole *vt supra.*

Canons in the vnison. 4 Voc.

2 And whether will thy Lady goe,
Sweet Wilkin tell it vnto me:
And thou shalt haue my hawke, my hound, and eke my bow
to wait on thy Lady.

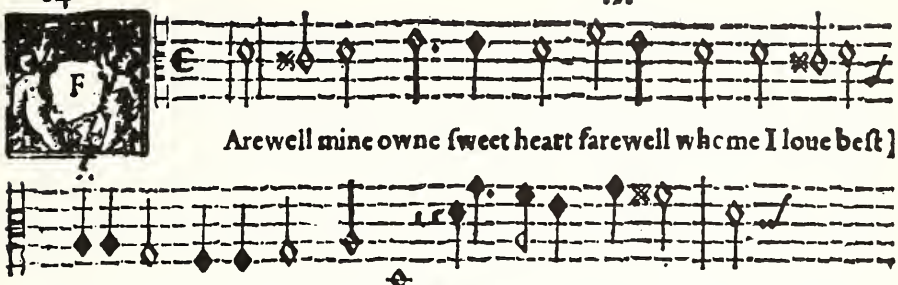
3 My Lady will to Vppingham,
to Vppingham forsooth will shee,
And I my selfe appointed for to be the man,
to wait on my Lady.

4 Adiew good Wilkin all be shrewde,
thy hunting nothing pleaseth mee,
But yet beware thy babling hounds stray not abroad,
for angring of thy Lady.

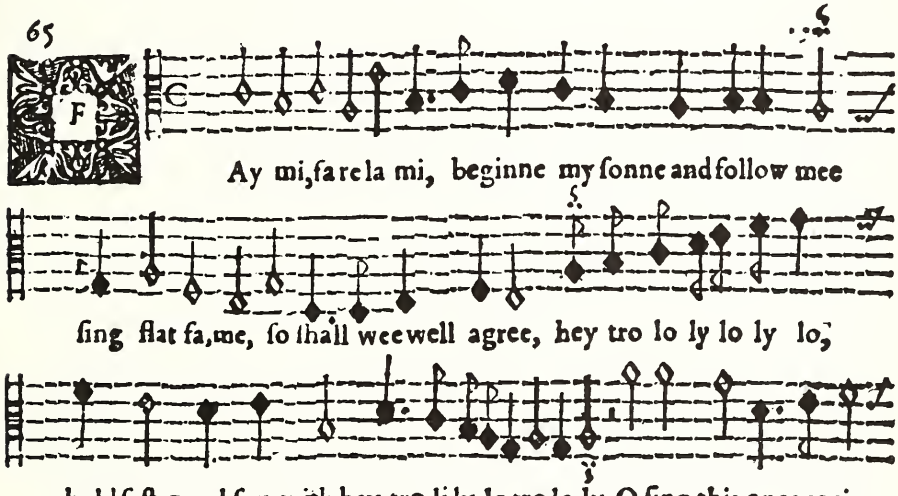
5 My hounds shall be led in the line,
so well I can assure it thee:
Vnlesse by view of straine some persue I may find,
to please my sweete Lady.

6 With that the Lady shee came in,
and wild them all for to agree:
For honest hunting neuer was accounted sinne,
nor neuer shall for me.

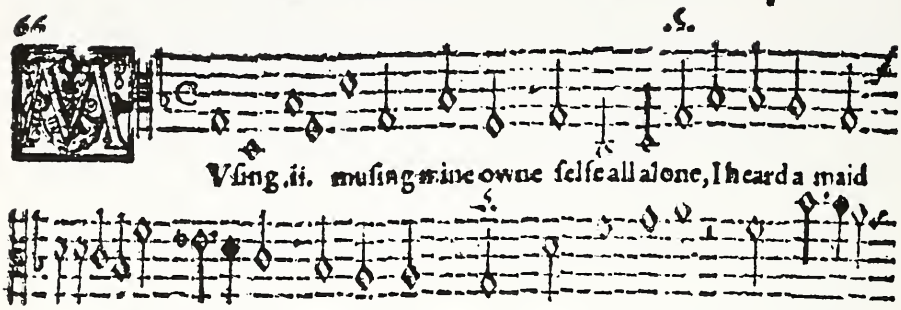
64


.S.
Arewell mine owne ſweet heart farewell whome I loue beſt
ſince I muſt from my loue depart, adew my ioy and reſt. fare. vt ſupra.

65


Ay mi, fa re la mi, beginne my ſonne and follow mee
ſing flat fa, me, ſo ſhall wee well agree, hey tro lo ly lo ly lo,
hold faſt good ſon with hey tro li ly lo tro lo ly, O ſing this once again
luſtily. Fa vt ſupra.

66



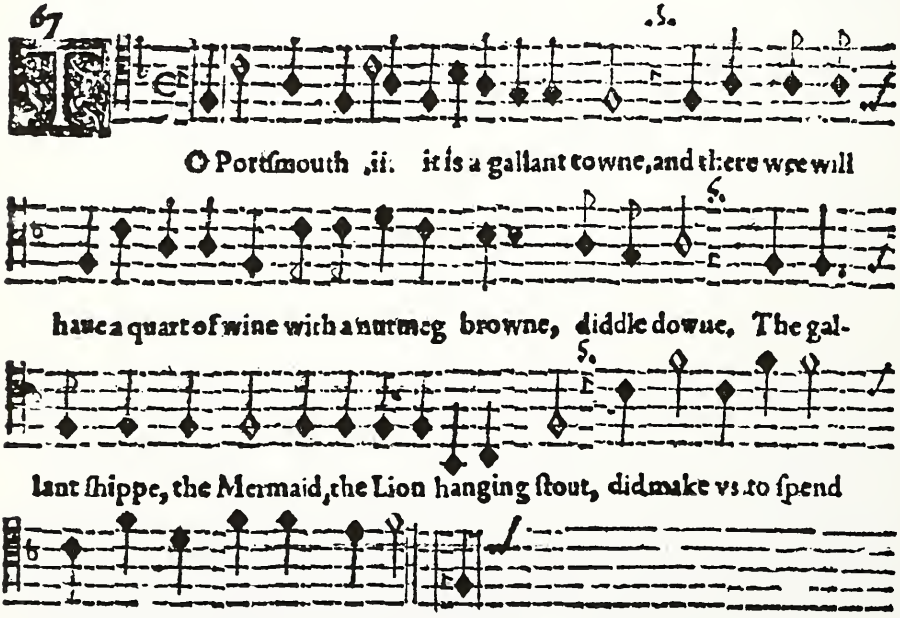
Vsing ,ii. musing mine owne selfe all alone, I heard a maid

ii. I heard a maid making great mone with sobs and sighes, & many a

grieuous moane, for that for that for that her maidenhead was gone. Mu-

vt supra.

67



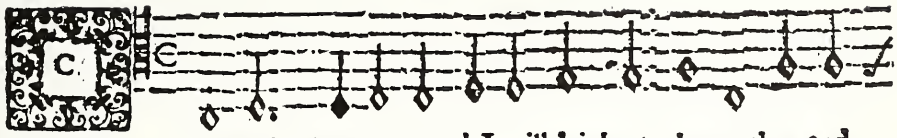
O Portsmouth ,ii. it is a gallant towne, and there wee will

haue a quart of wine with a nutmeg browne, diddle downe. The gal-

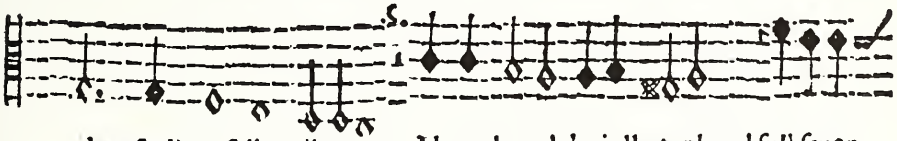
lant shippe, the Mermaid, the Lion hanging stout, did make vs to spend

there our sixeteen pence all out. The *vt supra*

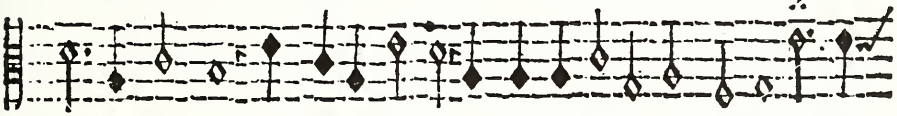
68



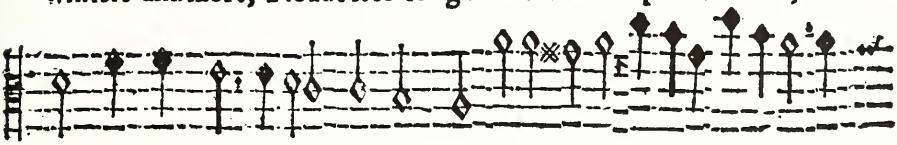
Come drinke to mee, and I will drinke to thee to thee, and



then shall we full well agree. I haue loued the iolly tankerd full seuen

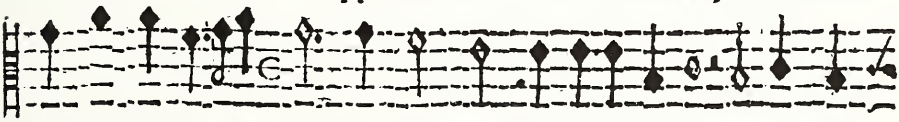


winters and more, I loude it so long till that I went vpon the score, he that



loues not the tankerd is no honest man, li. and he is no right souldier

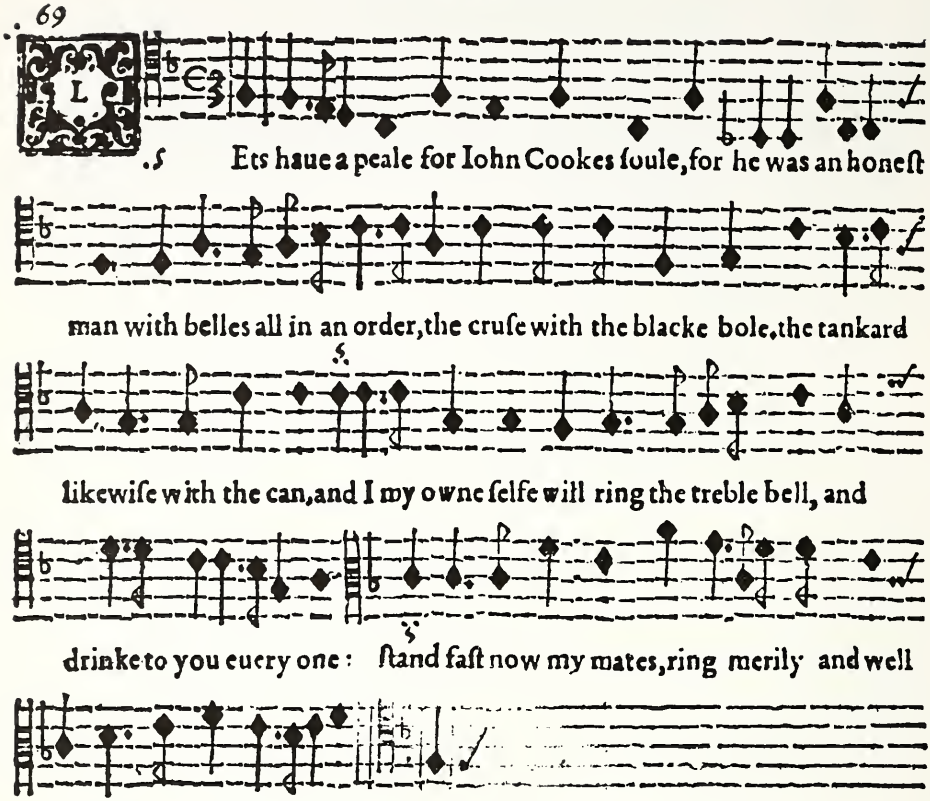
that loues not the can: tappe the canikin, tosse the Canikin, trole the cani-



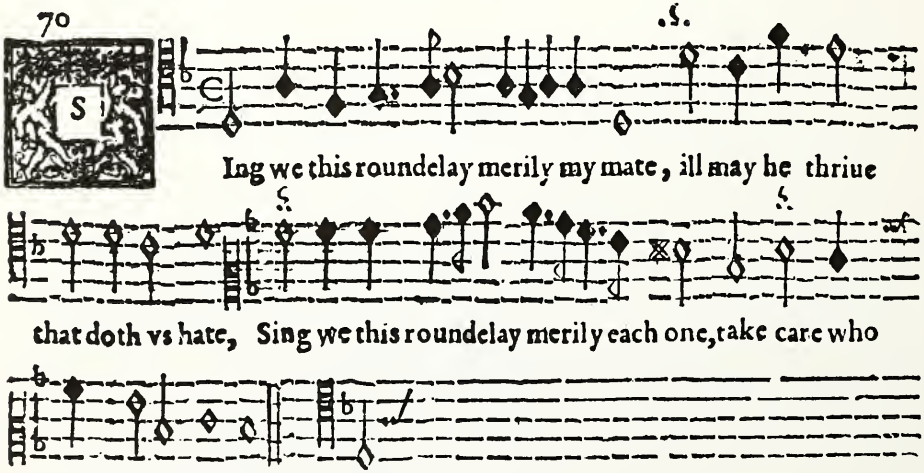
kin turne the canikin, hold good sonne and fill vs a fresh can, that wee may

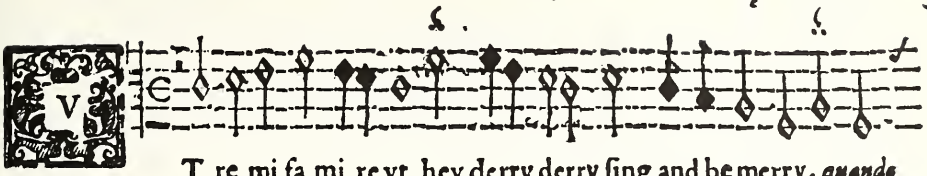
quaffe it round about from man to man. Come *vt supra.*

69

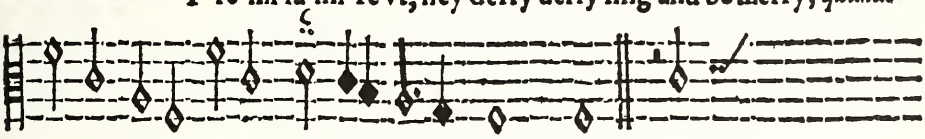

L
.s
Ets haue a peale for Iohn Cookes ſoule, for he was an honeſt
man with belles all in an order, the cruſe with the blacke bole, the tankard
likewiſe with the can, and I my owne ſelfe will ring the treble bell, and
drinke to you euery one: ſtand faſt now my mates, ring merily and well
till all this good ale is gon. Lets *vt ſupra.*

70


S
.s.
Ing we this roundelay merily my mate, ill may he thriue
that doth vs hate, Sing we this roundelay merily each one, take care who
will for ile take none Sing *vt ſupra.*

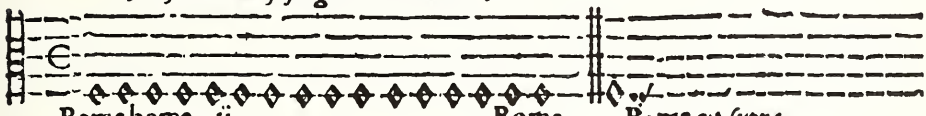


T re mi fa mi re vt, hey derry derry ſing and be merry, *quande*



veni quandocœli, whip little Dauids bome, bome. Vt *vt ſupra.*

The fourth muſt ſing the Fa burthen.

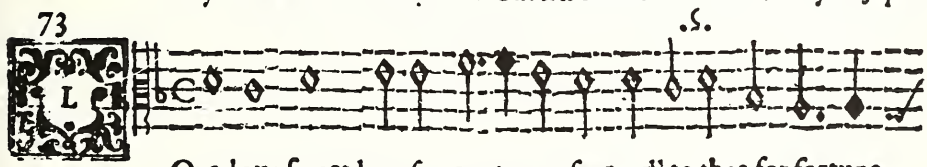


Bome bome. .iii. Bome, Bome *vt ſupra.*

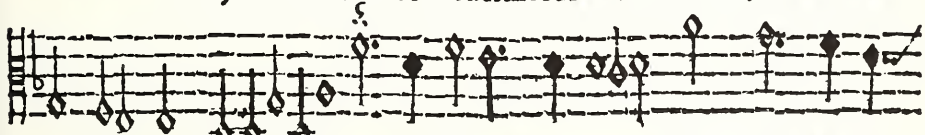
72

Ady come down and ſee the Cat ſits in the Plumtree. Lady *vt ſupra*

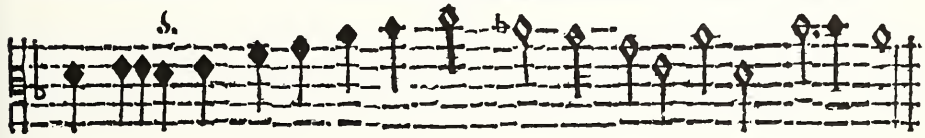
73



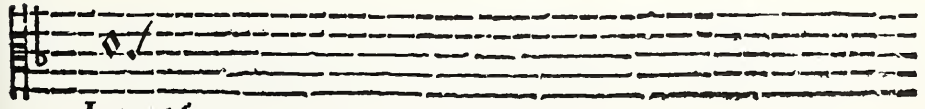
Oue, loue ſweet loue for euermore farewell to thee, for fortune



hath deceiued me .iii. Fortune my foe. moſt contrary hath wrought me



this miſery, but yet my loue, my ſweet loue farewell to thee, farewell to thee.



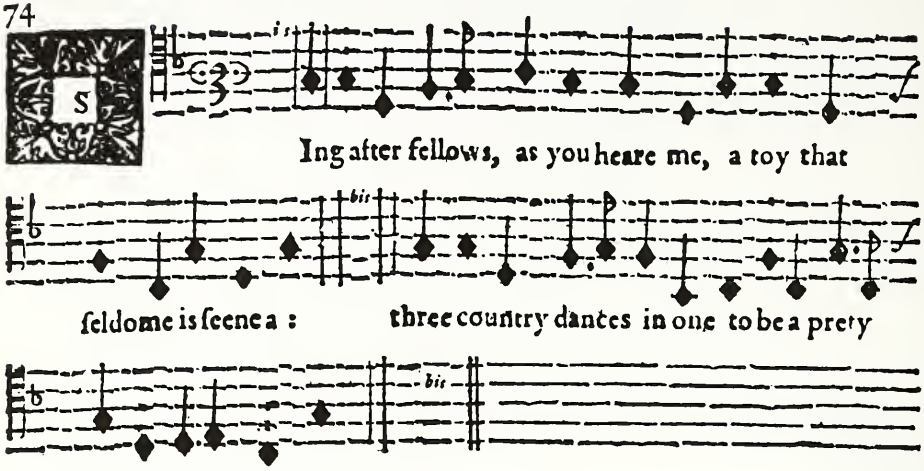
Loue *vt ſupra.*

4 Voc.

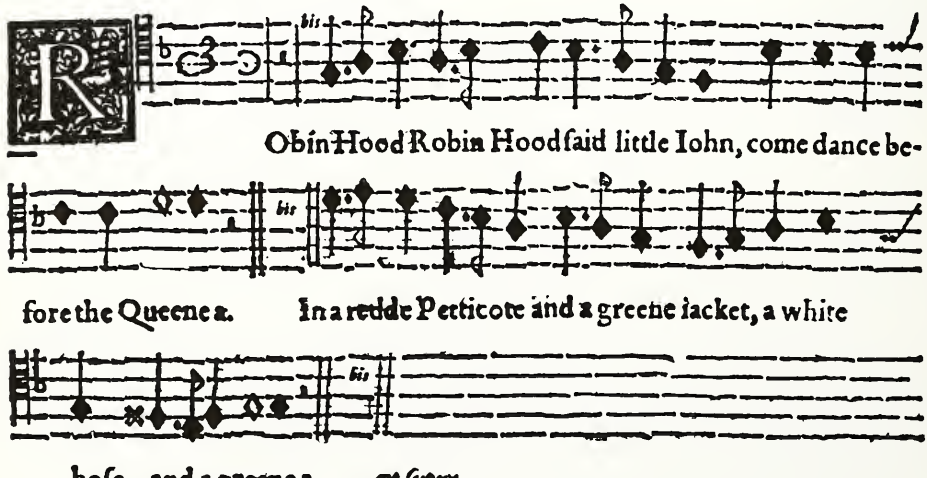
A Round of three Country dances in one.

Basse or Ground.

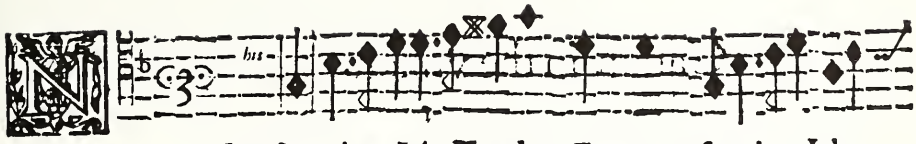
74



Tenor.

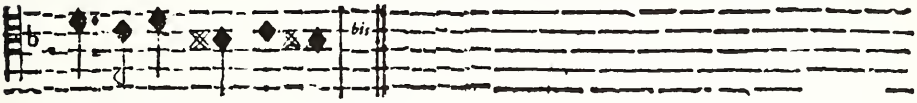


Cantus.



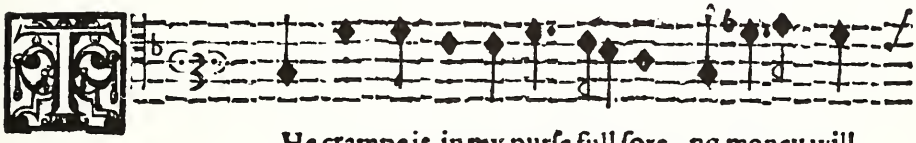
Now foote it as I do, Tomboy Tom, now foot it as I doe

Swithen a, And Hicke thou must tricke it all alone, till Robin come

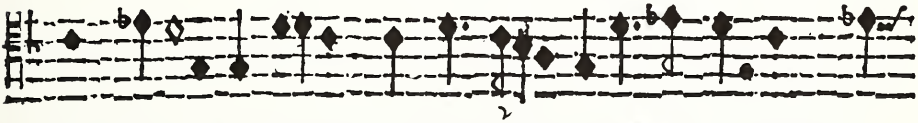


leaping in betweene a. *vt supra.*

Medius.

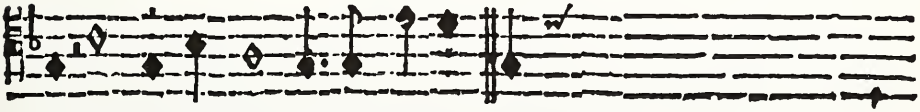


He crampe is in my purse full sore, no money will



bide there in a, and if I had some salue therefore, O lightly then would I

sing a, hey hoe the Crampe a, hey hoe the Crampe



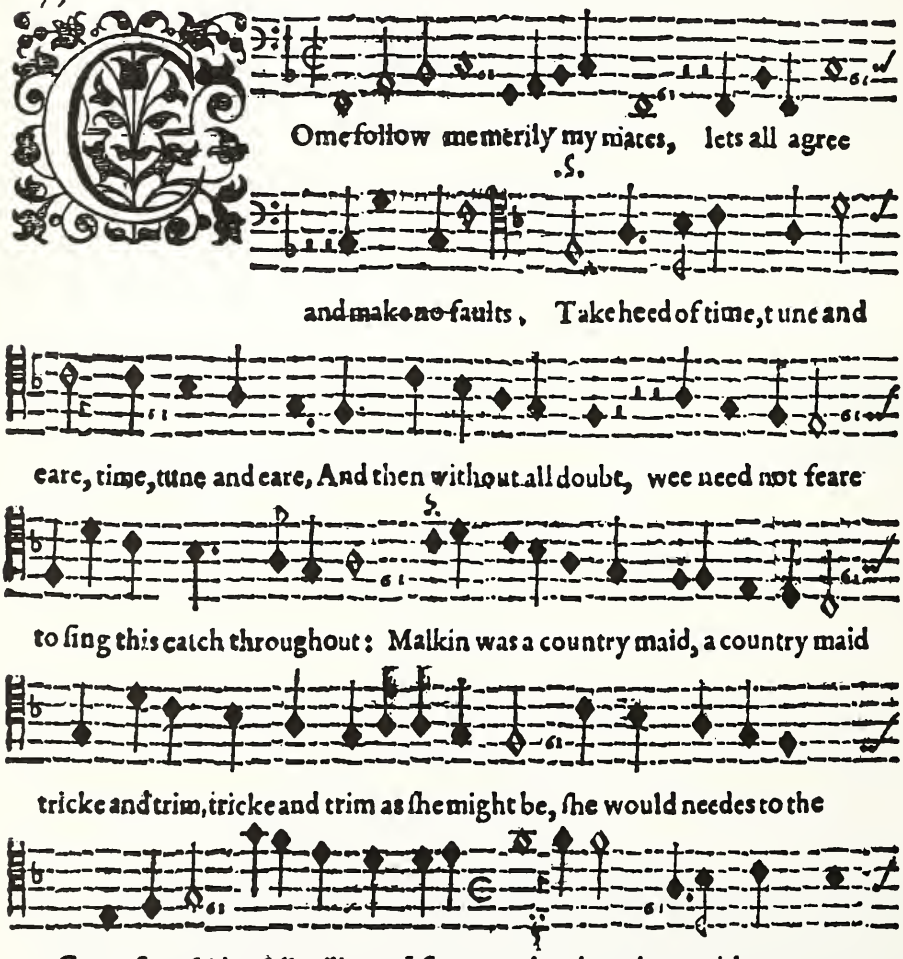
a, hey hoe the crampe a the crampe a. The *vt supra.*

Rounds or Catches of fiue

Voices.

Canon in the vniſon. 5. *Voc.*

75

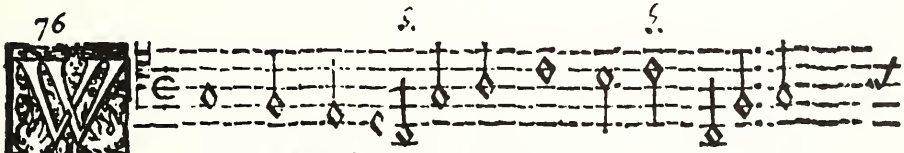


to Weſtminſter, but before you come there, becauſe the way is farre ſome

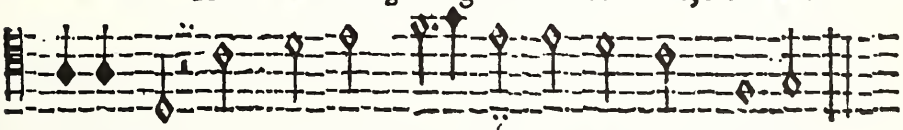
prety talke lets heare. Adew you dainty dames, goe whether you will for

me, you are the very ſame I tooke you for to be. Come *vt ſupra.*

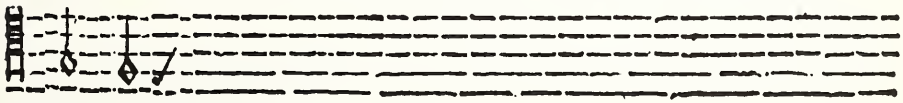
76



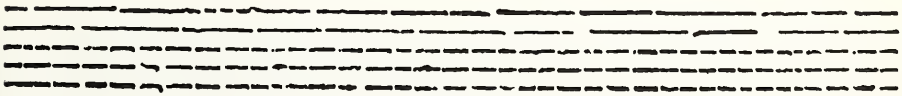
Hite wine and ſuger is good drinke for mee, for ſo ſaid



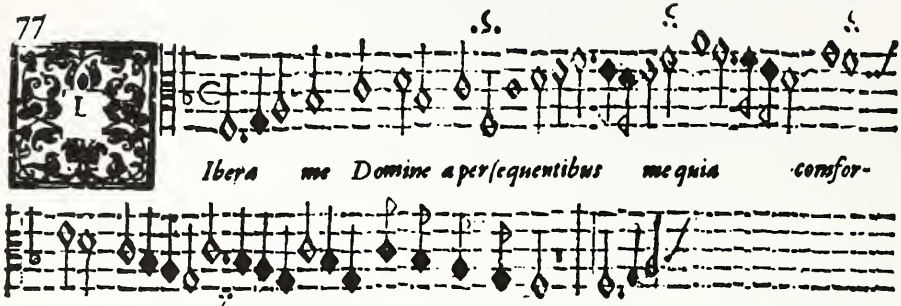
Parſon Brat, but Gough ſaide nay to that, for hee loued Malmeſie,



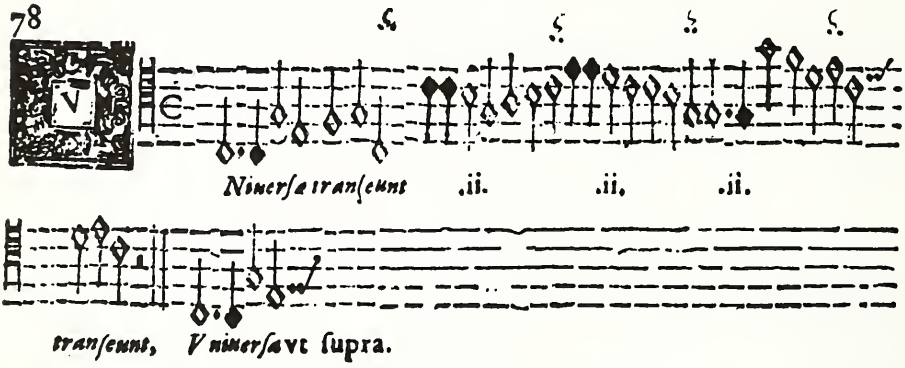
white wine *vt ſupra.*



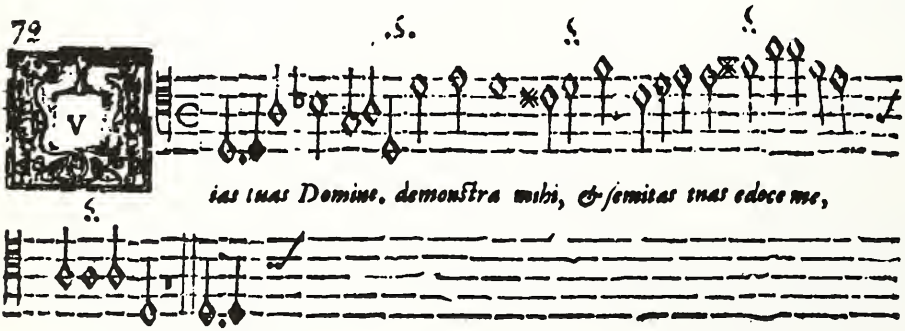
77

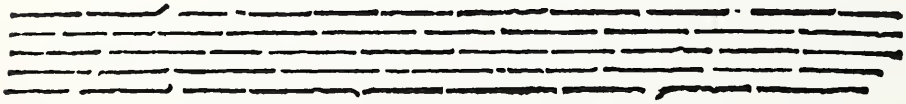

Libera me Domine a perſequentibus me quia confor-
tati ſunt ſu- per me Libera vt ſupra.

78

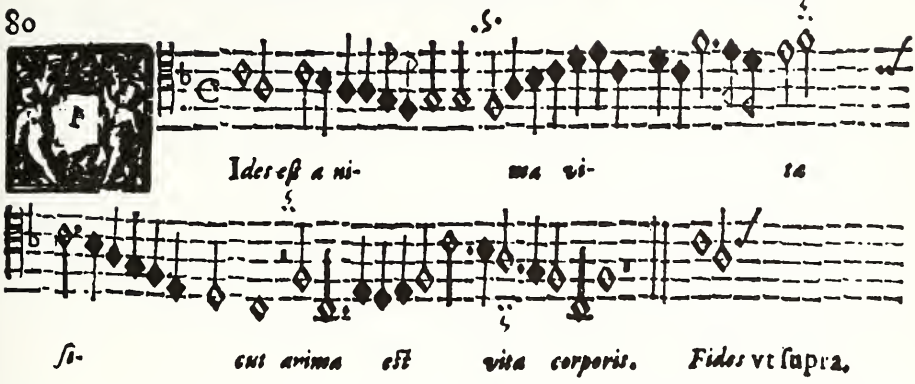

Viuerſa tranſeunt .ii. .ii. .ii.
tranſeunt, Viuerſa vt ſupra.

79

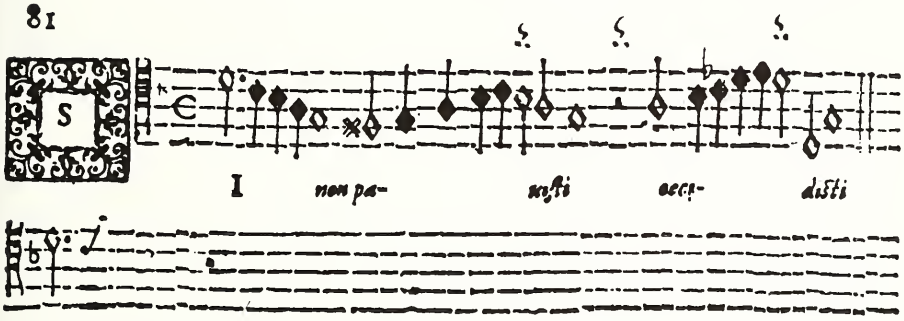

ias tuas Domine. demonſtra mihi, & ſemitas tuas edoce me,
edoce me Vias vt ſupra.



80

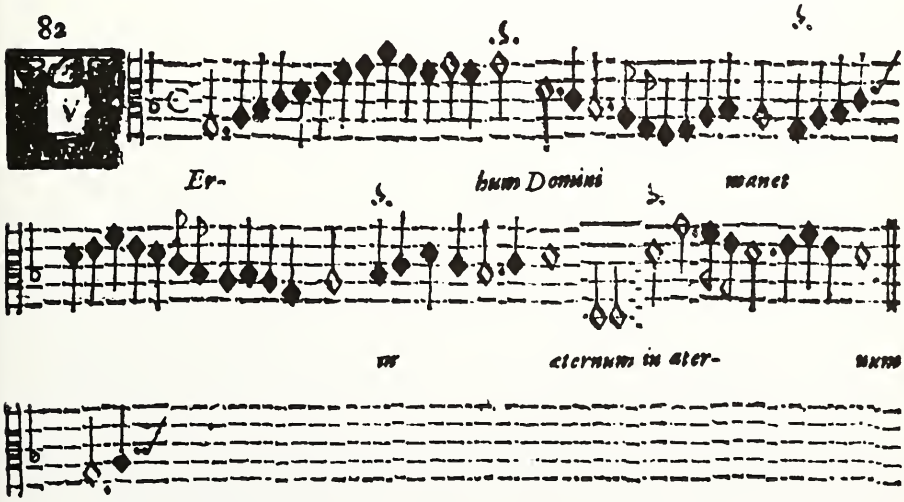


81



Si vt ſupra.

82



verbum vt ſupra.

83

Ing you now after me, and as I ſing ſing yee, ſo ſhall we well

agree, fiue parts in vnity, ding dong, ding dong, ding dong, ding dong

bell. Sing *vt ſupra.*

84

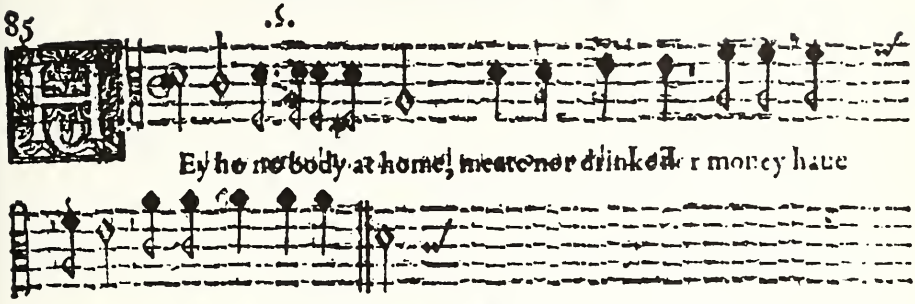
Inkin the ieſter was wont to make glee with Iaruis the

Iugler till angry was he, then Wilkin the Wiſeman did wiſely foreſee,

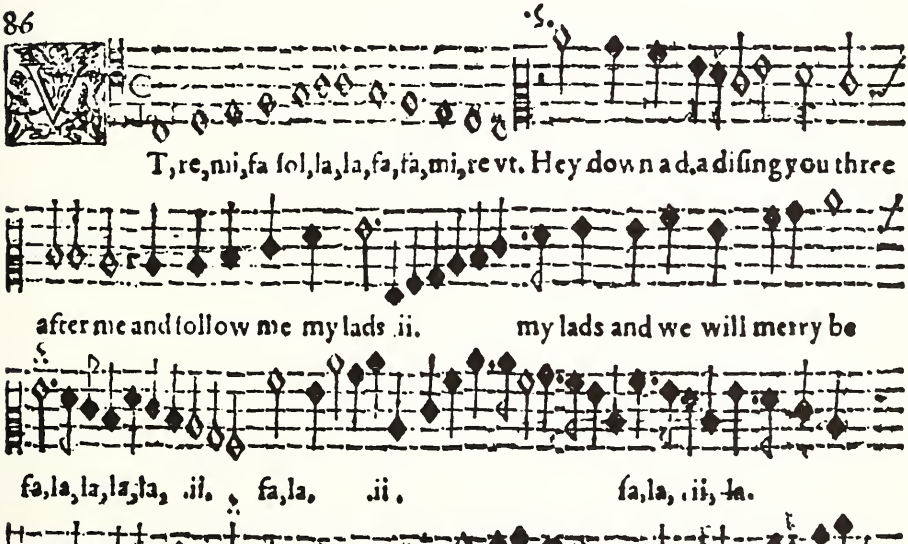
that Iugler and Ieſter ſhould gently agree, hey down, d.d. down derie

d.d. d.d. down, d. Iinkin *vt ſupra.*

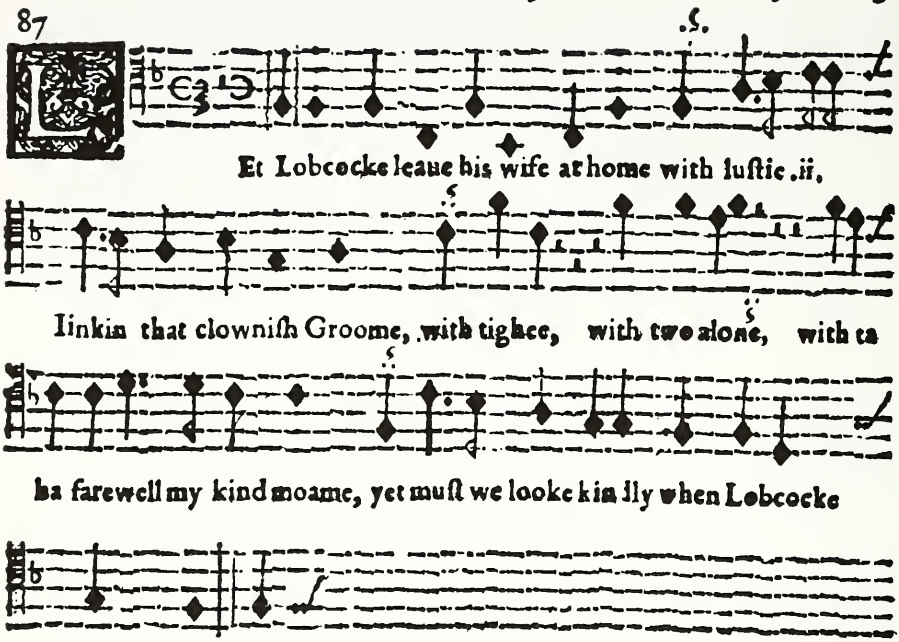
85


.s.
Ey ho nobody at home, meate nor drinke nor money haue
I inne, fill the pot Eadie. Hey vt supra.

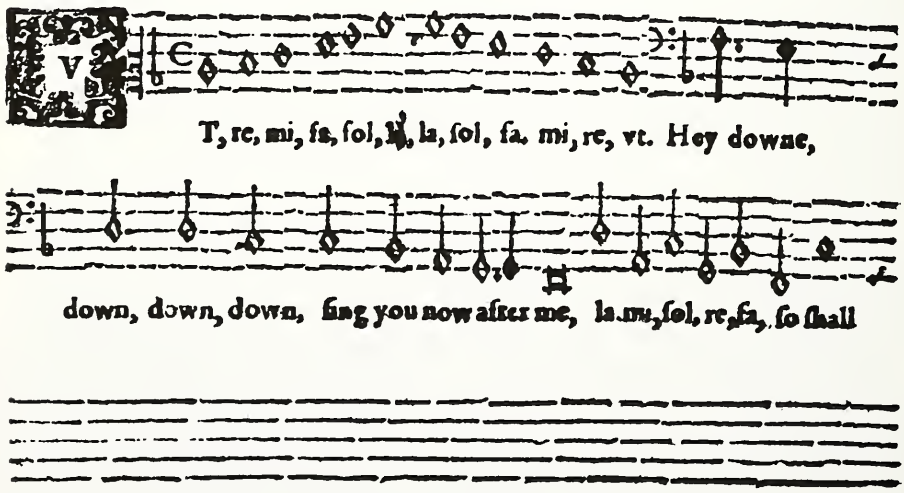
86


.s.
T, re, mi, fa sol, la, la, fa, fa, mi, re vt. Hey down a d, a dising you three
after me and follow me my lads .ii. my lads and we will merry be
fa, la, la, la, la, .ii. fa, la, .ii. fa, la, .ii, la.
la well long before hold fast .ii. .ii. hold fast betime, take heed .ii. you
misse not nor breake the time, nor .ii. for if thou misse the Basse a note
theres nere a man .ii. can sing a iot. Vt vt supra.

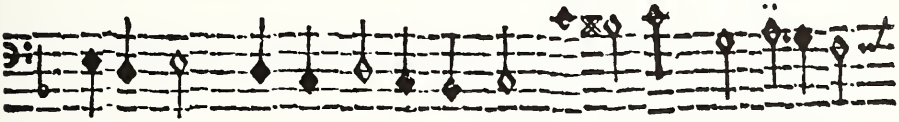
87


Et Lobcocke leaue his wife at home with lustie .ii.
Iinkin that clownish Groome, with tighee, with two alone, with ta
ha farewell my kind moame, yet must we looke kindly when Lobcocke
comes home. Let vs /upra.

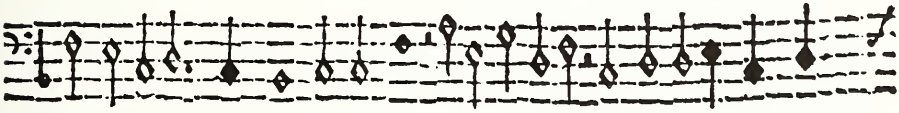
88


T, re, mi, fa, sol, la, la, sol, fa. mi, re, vt. Hey downe,
down, down, down, sing you now after me, la.mi, sol, re, fa, so shall

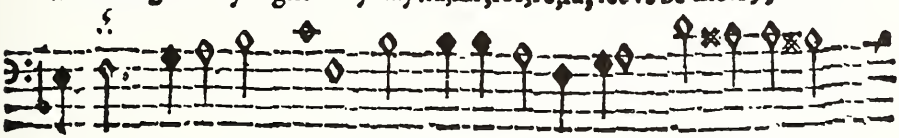
we well agree, take heede to your time, and reſt as you find, the round



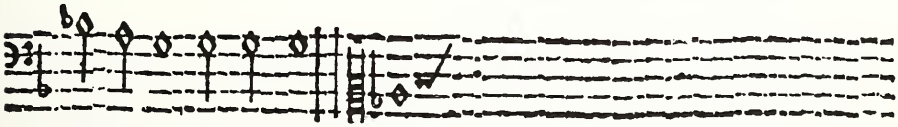
and the ſquare muſt be tunde in their kind: O well ſung my Lads I ſay,



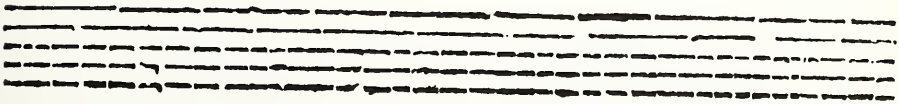
we are as good by night as by day. la, mi, ſol, re, fa, let vs be merry, heare

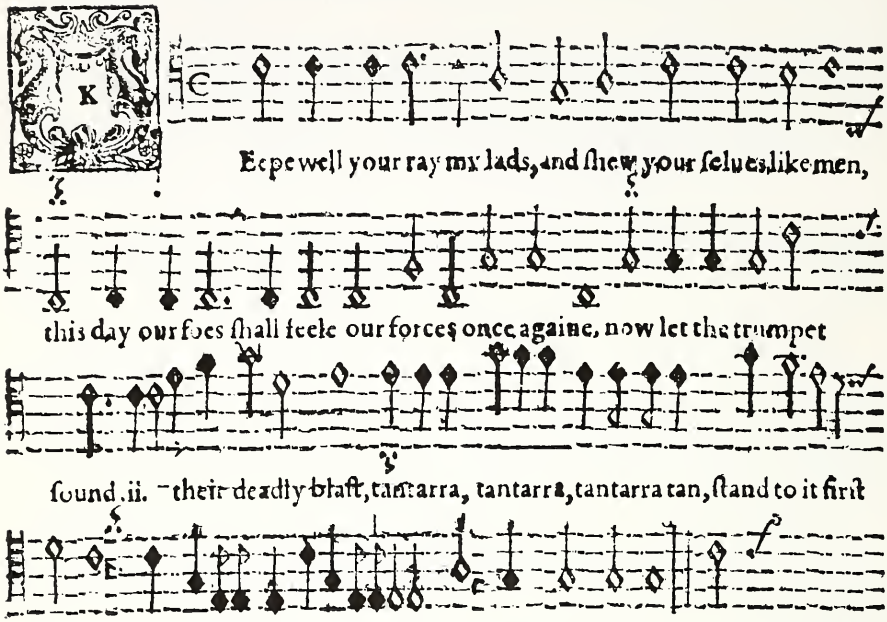


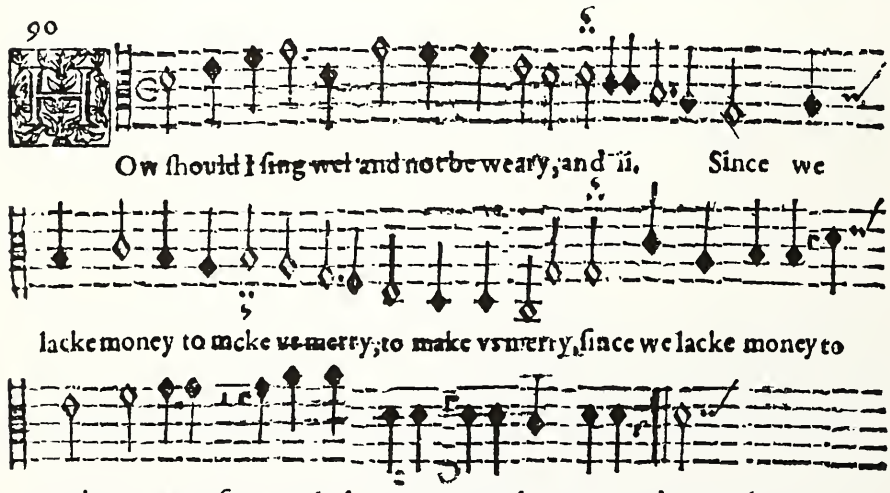
ſo long time as you may, for time truely paſſeth away, hey ho, hey ho,



hey ho, hey ho, hey ho. Vt *vt ſupra.*



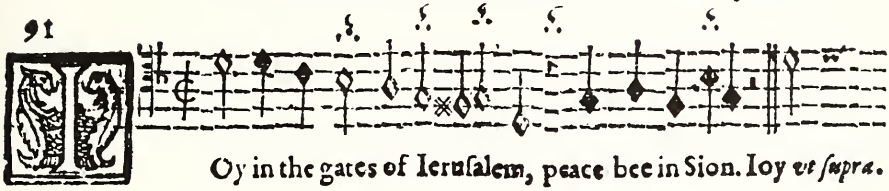

Keepe well your ray my lads, and shew your selues like men,
this day our foes shall feele our forces once againe, now let the trumpet
sound .ii. their deadly blast, tantarra, tantarra, tantarra tan, stand to it first
and last, with tautara ra .ii. See hey, they flie full fast. Keepe vt supra.


90
How should I sing wel and not be weary, and .ii. Since we
lacke money to make vs merry, to make vs merry, since we lacke money to
make vs merry, since we lacke money to make vs merry. how vt supra.

Rounds or Catches of ſixe Voices.

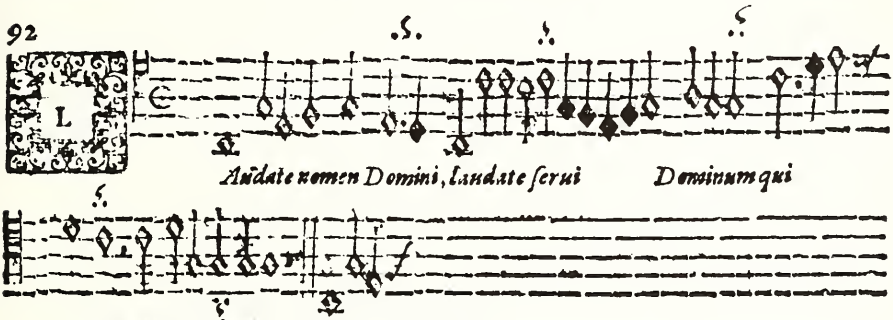
Canon in the vniſon. 5 Voc.

91



Oy in the gates of Ieruſalem, peace bee in Sion. Ioy *vt ſupra.*

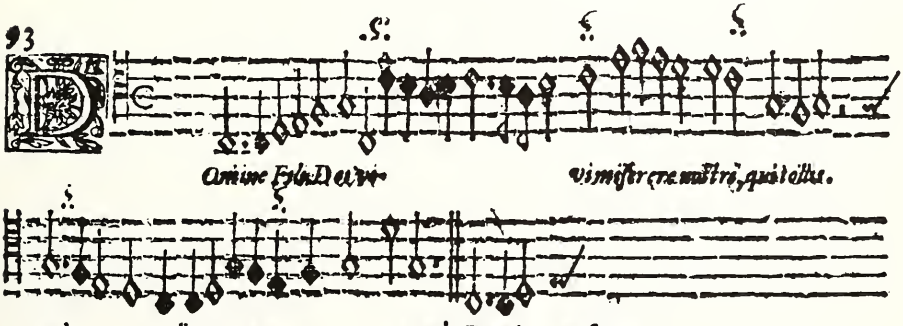
92



Laudate nomen Domini, laudate ſerui Dominum qui

ſtatis in domo domini. Laudate vt ſupra.

93

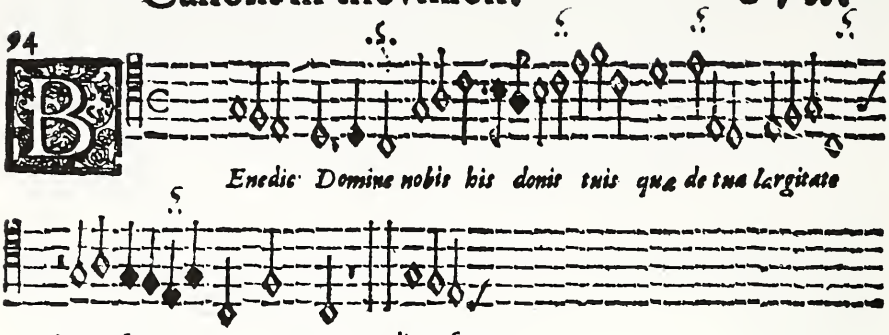


Agnus Dei vt

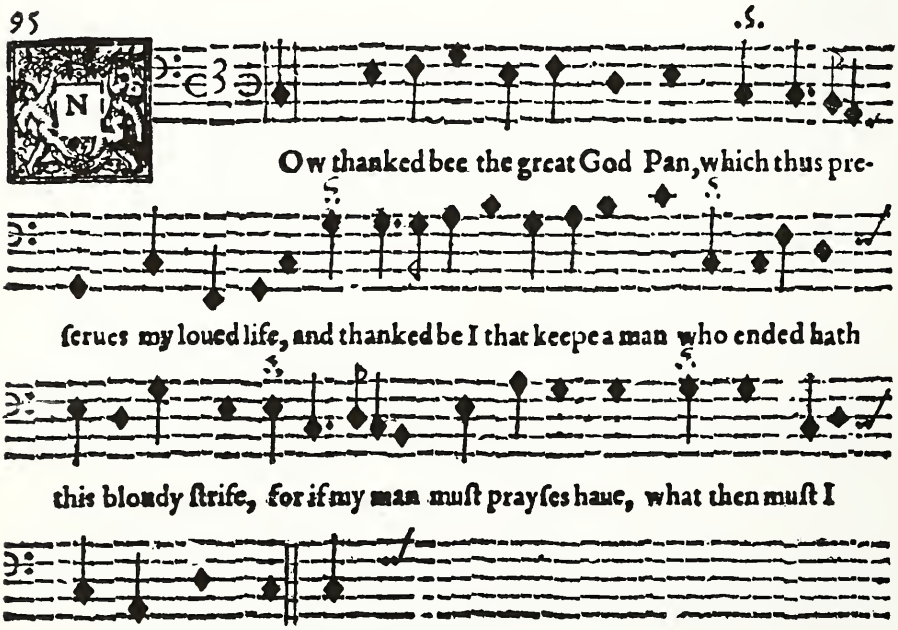
miſere nobis, qui tollis.

qui tollis peccata mundi miſere nobis. vt ſupra.

94


Benedic Domine nobis his donis tuis quæ de tua largitate
sumus sump-
turi. Benedic vt supra.

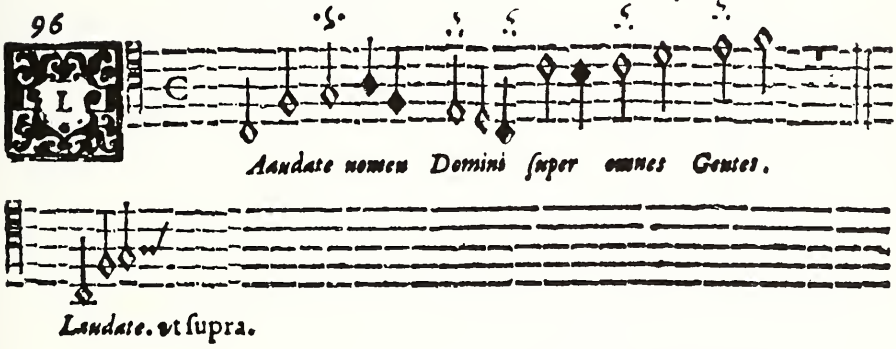
95


Now thanked bee the great God Pan, which thus pre-
serues my loued life, and thanked be I that keepe a man who ended hath
this bloudy strife, for if my man must prayses haue, what then must I
that keepe the knaue. Now vt supra.

A Round or Catch for ſe-

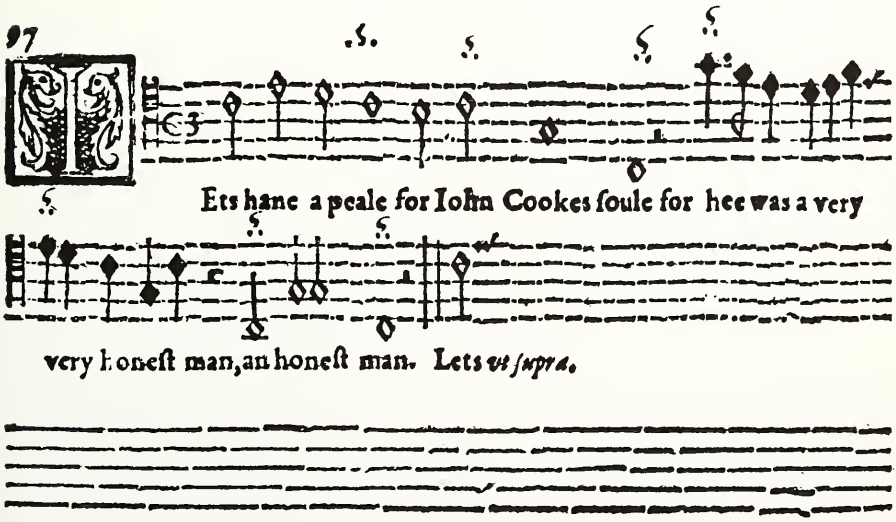
uen Voices,

Canon in the vniſon: 7.Voc.

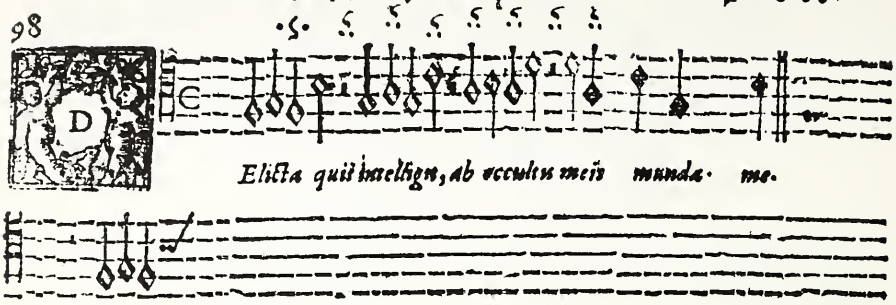


Rounds or Catches of

Eight Voices.



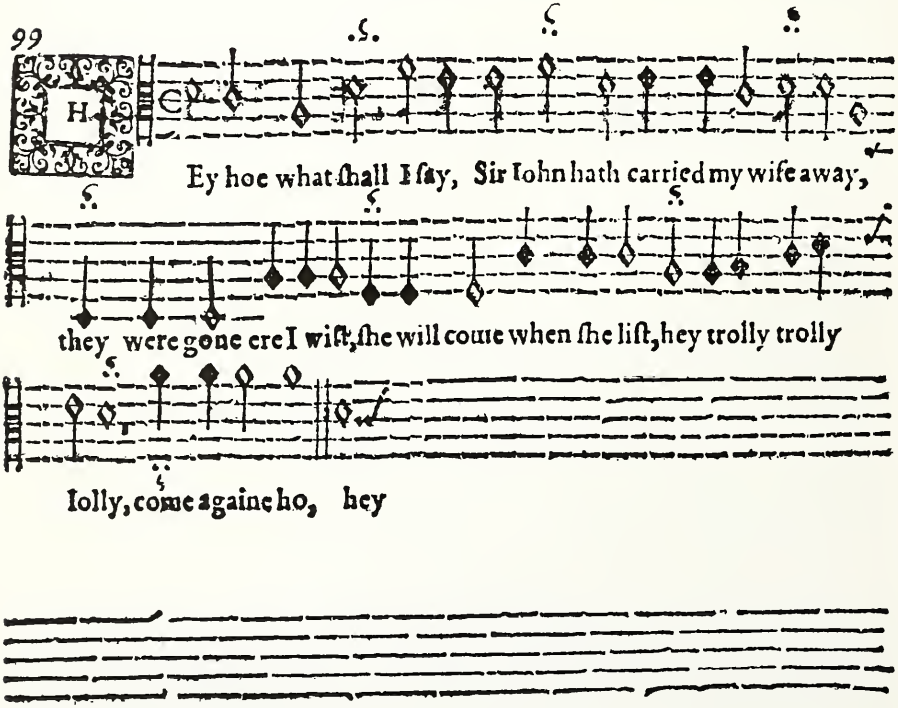
98



A Round or Catch for

Nine voices.

99

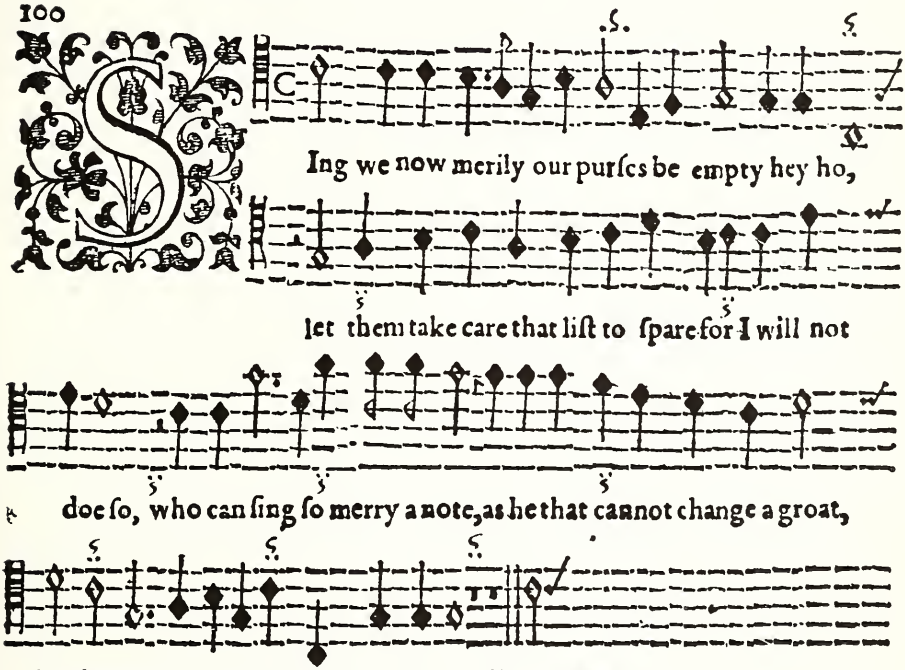


A Round or Catch for

ten or eleuen voices.

Canon in the vniſon. 10. *or* 11. *Voc.*

100



A Table of all the Songes

contained in this Booke.

Songs of three voices.

HEy hoe to the green. 1
O my fearefull dreames. 2
Iolly shepheard. 3
All into seruice. 4
New Oysters. 5
Oken leaues. 6
Now God be with. 7
Well fare the Nightingale. 8
Follow me quickly. 9
Now kisse the cup. 10
New Oysters new. 11
All in to seruice. 12
Hey downe a downe. 13
Miserere nostri. 14
Pietas omnium. 15
Intende voci Orationis. 16
Hæc est vita æterna. 17
Miserere nostri. 18
O prayse the Lord, 19
The Nightingale. 20
The olde dogge. 21
Ioan come kisse me now. 22
My Dame has in her huch. 23
Goe no more to Brainford 24
Dame lend me a loafe. 25
~~I am a thirst.~~ 26
~~There lies a pudding.~~ 27
Hey downe a downe. 28
What happe had I. 29

Songs of foure voices.

Hey downe downe. 30
Vt, re, me, fa, sol. 31
Miserere mei Deus. 32
Conditor Kirie omnium. 33
In te Domine speraui. 34
Exaudi Domine. 35
Ora & labora. 36
Quicquid petieritis. 37
Cantate Domino canticum. 12 38
Mane nobiscum. 39
Emitte lucem tuam. 40
Fides est anima vitæ sicut. 41
Descendet Christus de cælo. 42
Ascendit Christus in cælum. 43
Adiuua nos Deus. 44
O Lord of whom I do depend. 45
Attend my people. 46
O Lord in thee is all my trust. 47
O Lord turne not away. 48
Adieu fenl soit houneur. 49
Celebrous sans cesse de. 50
Sanct escriture te 51
Donec aboire. 52
As I me walked in a May. 53
The white Henne she cackles. 54
The wind blowes out. 55
Iacke boy, ho boy. 56
Blow thy horne thou iolly. 57
Banbery Ale. 58

A Miller

.. A miller, a miller, a miller.	59
.. Birch and greene holly.	60
The Larke Linit.	61
.. Trole trole the bole.	62
.. Now Robin lend.	63
.. Farewell mine owne.	64
.. Fa, mi, fa, re, la, mi.	65
.. Musing mine owne selfe.	66
.. To Portsmouth.	67
. Come drinke to me.	68
.. Lets haue a Peale.	69
.. Sing we this roundelay.	70
.. Vt, re, mi, fa, mi, re, vt.	71
Lady come downe.	72
. Loue sweet loue.	73
.. Sing after fellowes.	74
Songs of five voices.	
.. Come follow me merily.	75
. White wine and suger.	76
Libera me Domine.	77
Vniuersa transeunt.	78
.. *Vias tuas Domine demonstra.*	79
.. *Fides est anima.*	80
.. *Si non pauisti occidisti.*	81
.. *Verbum Domini manet.*	82
.. Sing you after me.	83
.. Iinkin the Iester.	84
Hey ho no body.	85
.. Vt, re, mi, fa, sol, la,	86
.. Let Lobcocke.	87
.. Vt, re, mi, fa, sol.	88
.. Keepe well your ray.	89
How should I sing well,	90
Songs of sixe voices.	
.. Ioy in the gates of Ierusalem.	91
. *Laudate nomen Domini.*	92
Domine Fili Dei.	93
.. *Benedic Domine nobis.*	94
.. Now thanked be the.	95
A Song of seuen voices.	
Laudate nomen Domini.	96
Songs of eight voices.	
.. Lets haue a peale.	97
Delicta quis intelligit.	98
A Song of nine voices.	
.. Hey hoe what shall I say.	99
A Song of ten voices.	
Sing we now merily.	100

FINIS.

Deuteromelia:

OR

The Second part of Musicks melodie, or melodius Musicke.

OF

Pleasant Roundelaies; *K. H. mirth, or* Freemens Songs.

AND

such delightfull Catches.

Qui canere potest canat.
Catch, that catch can.

Vt Mel Os,
sic Cor melos
afficit,
&
reficit.

LONDON:
Printed for *Thomas Adams*, dwelling in Paules Church-yard at the signe of the white Lion. 1609.

Mirth and *Musicke* to the *Cunning-catcher*, *Derth* and *Physicke* to the *Cony-catcher*.

Secundæ cogitationes are euer (they say) *meliores*; and why may not then *secundæ Cantiones* be as well *dulciores*? I *presume* they are so, and that makes me *resume this vaine*, with hope that I shall not *consume in vaine* my labour herein.

For first, the kinde *acceptation* of the former *Impression* is as a new *invitation* to this latter *Edition*, though not of the same things, yet of things of the same *condition*; full of the same *delectation*, made to *please*, as the other were; to *please* I say, and that with as much *ease*, as the other; made truely Musicall with Art by my *correction*, and yet plaine, and capable with ease, by my *direction*.

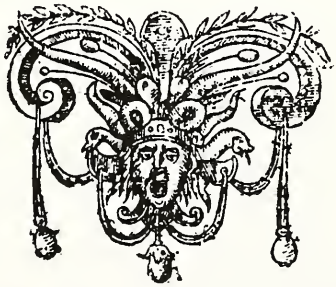
Againe, *Bonum quò communius eò melius*, we know; and I know no reason, why *iucundum*, *quò communius*, should not be as well *iucundius*: Now then the nature of these (call them as you will) in regard of their *facilitie* and so their *capabilitie* is more *communicable*, then any other kinde of Musicke, and in this respect more

commendable; and will be I am sure more *acceptable*, because the things which many heretofore haue priuately *ioyed in*, may now by this meanes, publikely be *inioyed*.

Neither, can he, that is the most *able* Musition say, but that of these *most* men, *almost* all men are *capable*, that are not *altogether* immusicall: Neither can He, that is most *spitefull* say, but they are very *delightfull*, I, and some way *gainfull* too; (yet more *painefull* to me, I am sure, then *gainefull*.) But, though there bee but little to bee *gotten* by them, yet pittie were it, such Mirth should be *forgotten* of vs; And therefore to make an end, I say no more but ——— *Siquid nouisti dulcius istis.*

Candidus imperti; si non, his vtere mecum, either *commend* me, or *come* and *mend* me, and so I *end* me, as *resolute* as thou art *dissolute*.

Thine *T. R.*



A Table of all the Songs contained in this Booke.

Freemens Songs to 3. Voices.

AS it fell on a holy day. I
The flye ſhe ſat. II
We be Souldiers three. III
By Landſ-dale hey ho. IIII
By Landſ-dale, *another way*. V
We be three poor Mariners. VI
Of all the birds. VII

Rounds or Catches to 3. Voices.

LOrd heare the poore. VIII
Browning Madam. IX
Hold thy peace. X
Glad am I. XI
Margery ſerue well. XII
Three blinde mice. XIII
The great bels of Oeſney. XIIII
Mault's come downe. XV

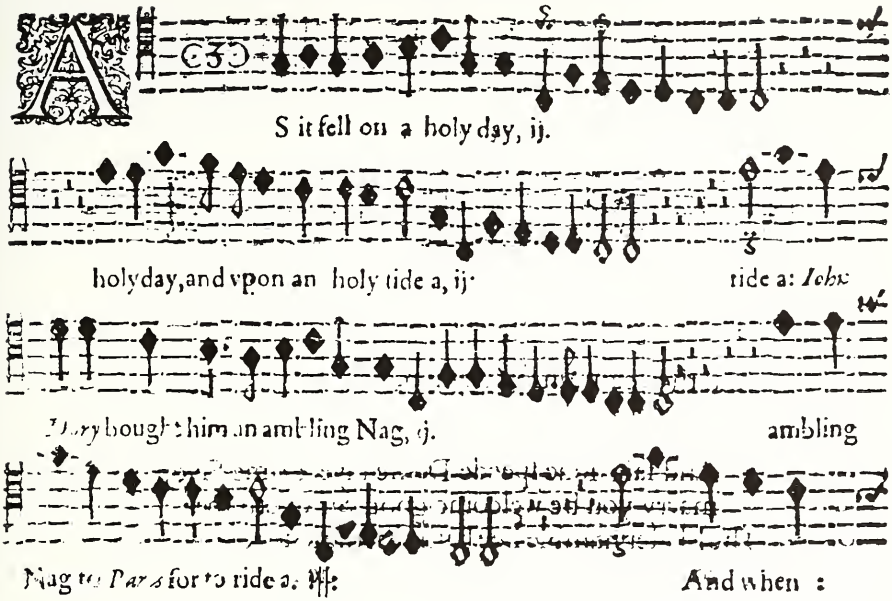
Freemens Songs to 4. Voices.

MArtin ſaid to his man. XVI
Giue vs once a drink. XVII
Who liueth ſo merry. XVIII
By a bancke as I lay. XIX
To morrow the Fox. XX
Willy I prethee go to bed. XXI
Yonder comes a. XXII

Rounds or Catches to 4. Voices.

VT Re Mi Fa Sol La. XXIII
O my Loue. XXIIII
Go to *Ione Glouer*. XXV
The maide ſhe went. XXVI
I C V B A K. XXVII
Sing with thy mouth. XXVIII
By hils and dales. XXIX
The Pigion. XXX
Hey downe a downe. XXXI

F I N I S.



2 And when *John Dory* to Paris was come, :||:
a little before the gate a :||:
John Dory was fitted, the porter was witted, :||:
to let him in thereat a : :||:

3 The first man that *John Dory* did meet,
was good King *John* of France a : :||:
John Dory could not of his courtesie, :||:
but fell downe in a trance a.

4 A pardon, a pardon my Liege & my king,
for my merie men and for me a. :||:
And all the Chuules in merie England :||:
Ile bring them all bound to thee a. :||:

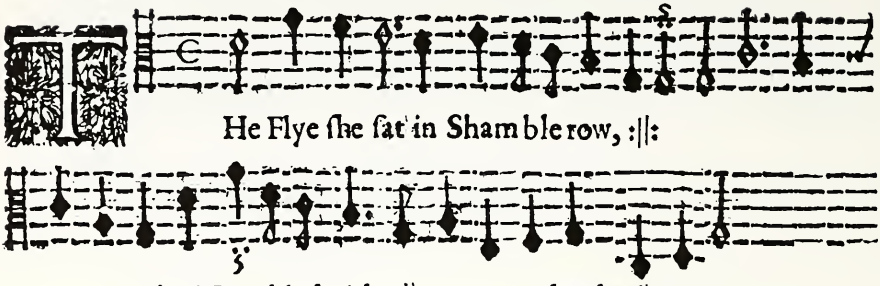
5 And *Nicholl* was then a Cornish
a little beside Bohyde a : :||:
And he mande forth a good blacke Barke, :||:
with fiftie good oares on a side a. :||:

6 Run vp my Boy vnto the mayne top, :||:
and looke what thou canst spie a : :||:
Who, ho; who, ho; a goodly ship I do see, :||:
I trow at be *John Dory*.

7 They hoist their Sailes both top and top, :||:
the meistine and all was tride a : :||:
And they anon sail to his Dot, :||:
what else should he be a. :||:

8 The roring Cannons then were pide, :||:
and Drums did bang the drumme a : :||:
The blowing Trumpets lowde they cride, :||:
to courage both all and some a :||:

9 The grapling hooks were brought at length, :||:
the browne bill and the sword a : :||:
John Dory at length, for all his strength, :||:
was clopt fast vnder board a. :||:



And then came in ſir Cranion,
with legs ſo long and many a one.

2 And ſaid Ioue-ſpeede Dame Flye, Dame Flye,
marry you be welcome good Sir quoth ſhe:
The Maſter humble-Bee hath ſent me to thee,
to wit and if you will his true loue be.

3 But ſhee ſaid nay, that may not be,
for I muſt haue the Butterflye:
For and a greater Lord there may not be.
But at the laſt conſent did ſhee.

4 And there was bid to this wedding,
all Flyes in the field and Wormes creeping:
The Snaile ſhe came crawling all ouer the plaine,
with all her ioly trinckets at her traine.

5 Tenne Bees there came all clad in Gold.
and all the reſt did them behold:
But the Thonbud refuſed this ſight to ſee.
and to a Cow-plat away flyes ſhee.

6 But where now ſhall this wedding be?
for and hey nonny no in an old Iue tree:
And where now ſhall we bake our bread?
for and hey nony no in an old horſe head.

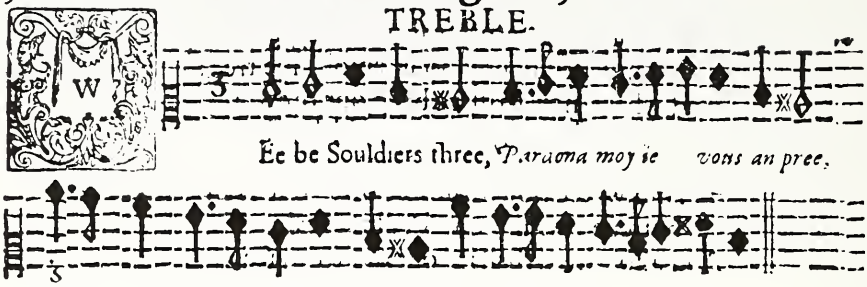
7 And where now ſhall wee brew our Ale?
but euen within one Walnut ſhale:
And alſo where ſhall we our dinner make,
but euen vpon a galde Horſe backe.

8 For there wee ſhall haue good companie,
with humbling and bumbling and much melody:
When ended was this wedding day
the Bee hee tooke his flye away.

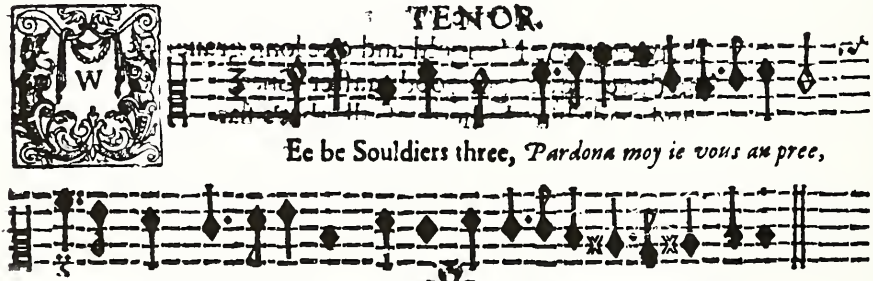
9 And laid her downe vpon the Marſh,
betweene one Marigold and one long graſſe:
And there they begot good maſter Gnat,
and made him the heire of all, that's flat.

Freemens Songs of 3. Voices.

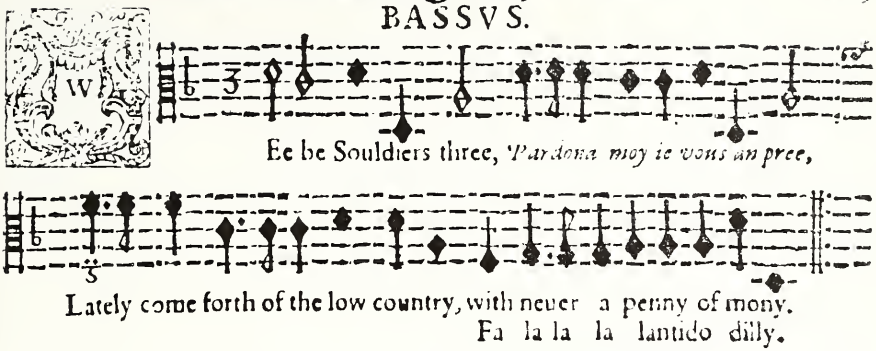
TREBLE.



TENOR.



BASSVS.

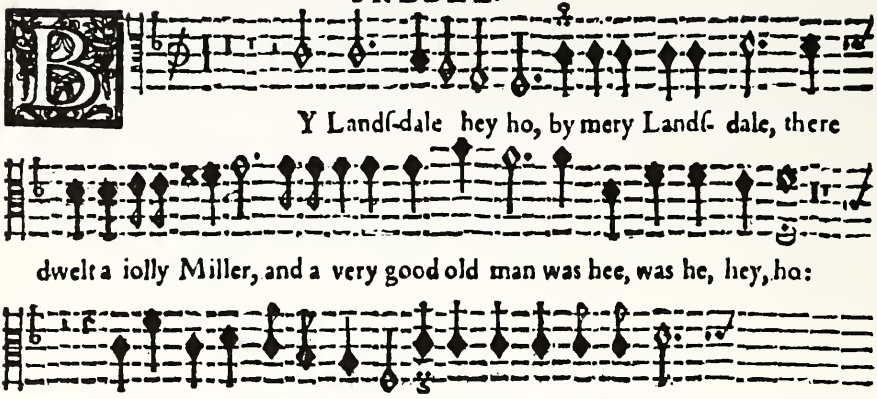


2 Here Good fellow I drinke to thee,
Pardona moy ie vous an pree:
To all good Fellowes where euer they be,
with neuer a penny of mony.

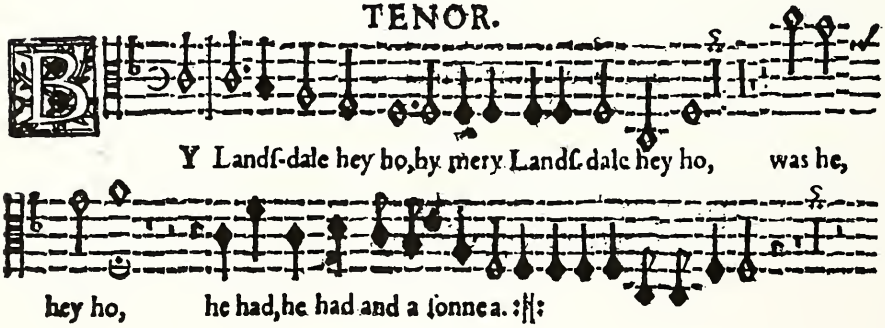
3 And he that will not pledge me this,
Pardona moy ie vous an pree:
Payes for the ſhot what euer it is,
with neuer a penny of mony.

4 Charge it againe boy, charge it againe,
Pardona moy ie vous an pree:
As long as there is any incke in thy pen
with neuer a penny of mony.

TREBLE.



TENOR.



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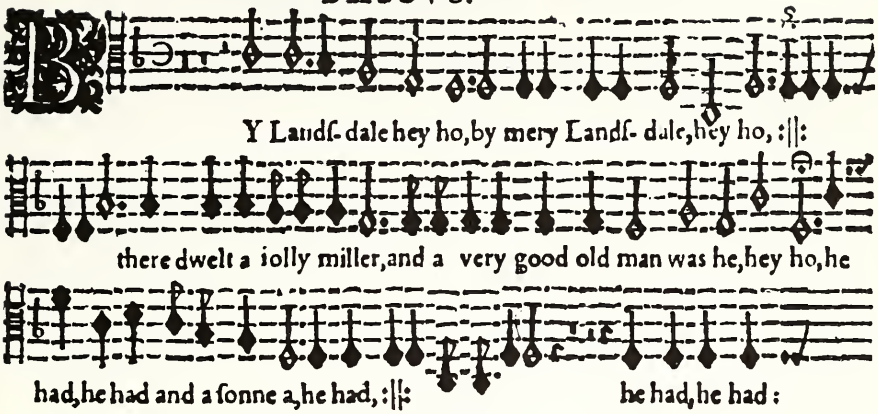


2 He had, he had and a ſonne a, :||:
men called him *Renald*,
and mickle of his might was he, was he, hey ho.

3 And from his father a wode a, :||:
his fortune for to ſeeke,
from mery Landſdale wode he, wode he, hey ho.

4 His father would him ſeeke a, :||:
and found him faſt a ſleepe.
among the leaues greene was he, was he, hey ho.

5 He tooke, he tooke him vp a, :||:
all by the lilly white hand,
and ſet him on his feet, and bad him ſtand, hey ho.

6 He gaue to him a benbow, :||:
made all of a truſty tree,
and Arrowes in his hand and bad him let them flee.

7 And ſhoote was that that a did a, :||:
ſome ſay he ſhot a mile,
but halfe a mile and more was it was it, hey ho.

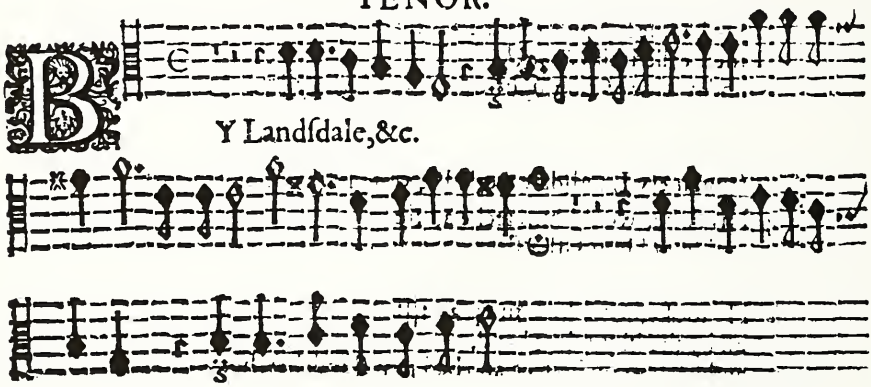
8 And at the halfe miles end, :||:
there ſtood an armed man,
this childe he ſhot him through, and through, and through, hey hoy.

9 His beard was all on a white a, :||:
as white as Whale is bone,
his eyes they were as cleare, as Chriſtall ſtone, hey ho.

10 And there of him they made :||:
good yeoman *Robin hood*,
Scarlet, and little *Iohn*, and little *Iohn*, hey ho.

Another way TREBLE.

TENOR.



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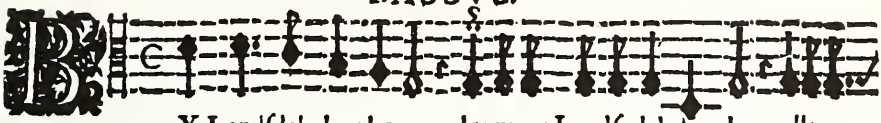
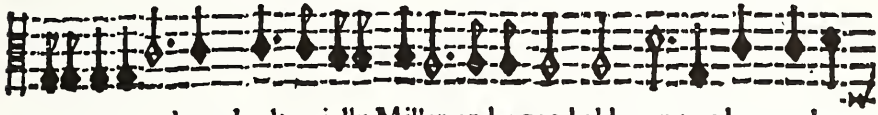
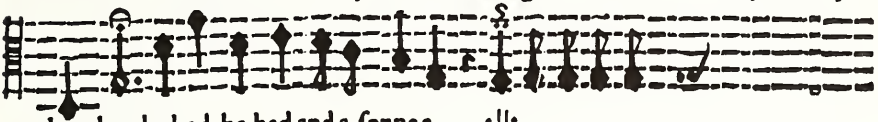


BY Landſdale hey ho, by mery Landſ- dale hey ho, :||:



there dwelt a iolly Miller, and a good old man was he, was he,



hey ho: he had, he had and a ſonne a. :||:

2 He had, he had and a ſonne a, :||:
men called him *Renold*,
and mickle of his might was he, was he, hey ho.

3 And from his father a wode a, :||:
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10 And there of him they made :||:
good yeoman *Robin hood*,
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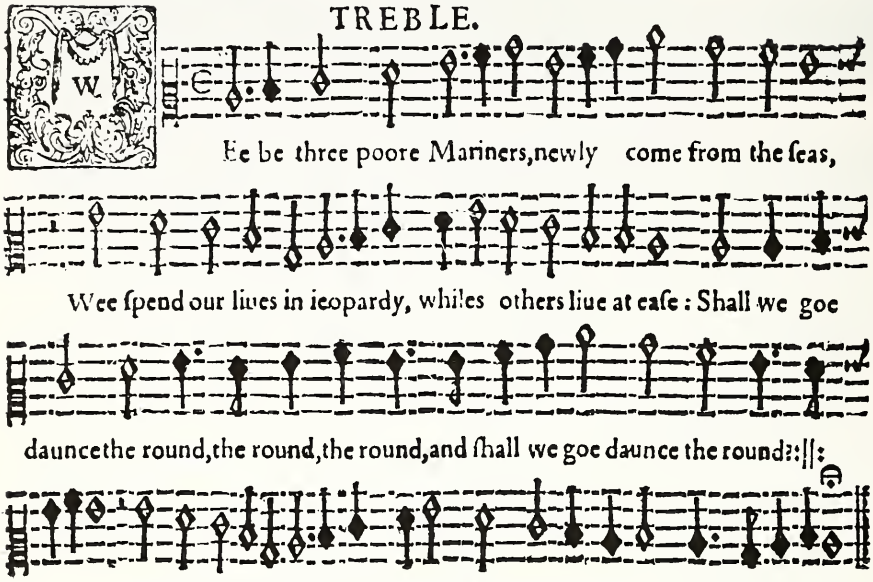
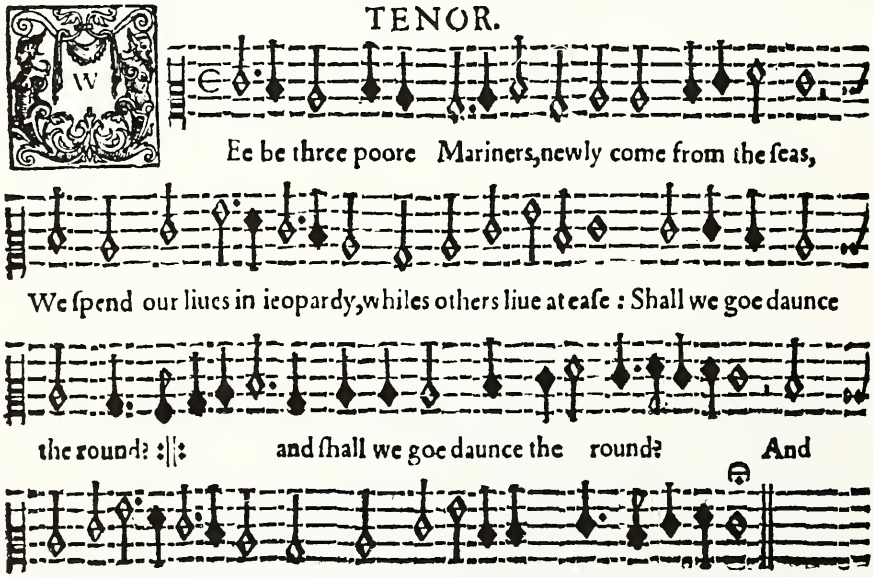
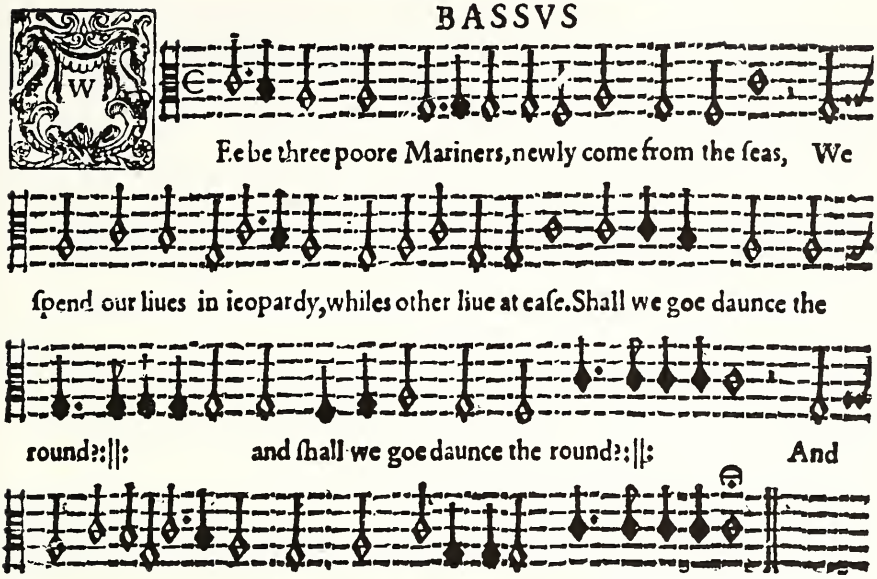
TREBLE.



TENOR.



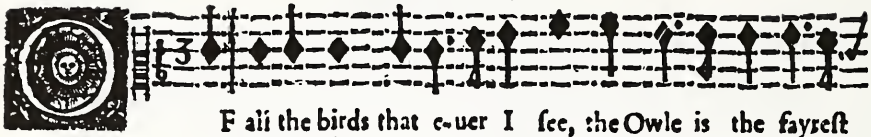
BASSVS



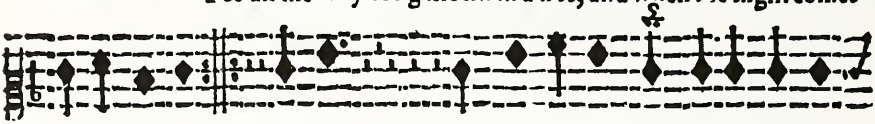
2 We care not for thoſe martiall men,
that doe our ſtates diſdaine:
But we care for thoſe Marchant men,
which doe our ſtates maintaine.

3 To them we daunce this round, a round:||:
to them we dance this round:
And he that is a bully boy,
come pledge me on the ground.

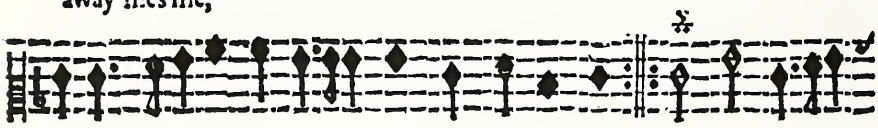
TREBLE.



F all the birds that e-uer I ſee, the Owle is the fayreſt
For all the day long ſhe ſits in a tree, and when the night comes



in her de-gree, Te whow, ſir knaue to thou, this ſong is well ſung,
away flies ſhe,

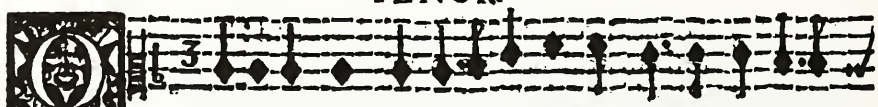


I make you a vow, and he is a knaue that drinketh now. Noſe, noſe, noſe,

noſe, and who gaue thee that iolly red noſe? Nutmegs and cloues,

and that gaue thee thy iolly red noſe. Noſe, noſe:

TENOR.



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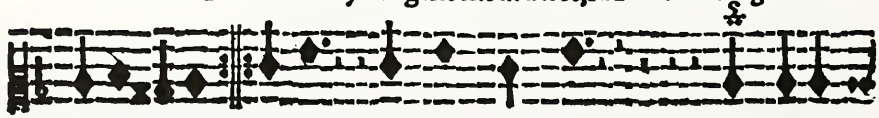


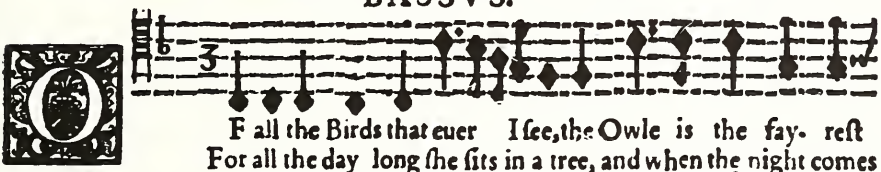
in her de-gree, Te whit, to whom drinks thou. this ſong is
a-way flies ſhe,

well ſung, I make you a vow, and he is a knaue that drinketh now, Noſe,

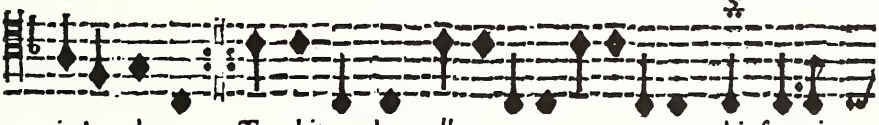
noſe, noſe, noſe, and who gaue mee this iolly red noſe? Sinamont, & Ginger,

Nutmegs and Cloues, and that gaue me my iolly red noſe. Noſe, noſe:

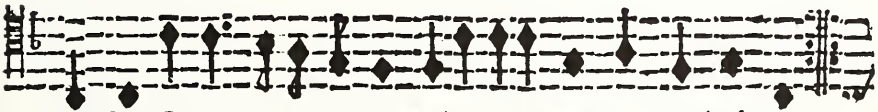
BASSVS.



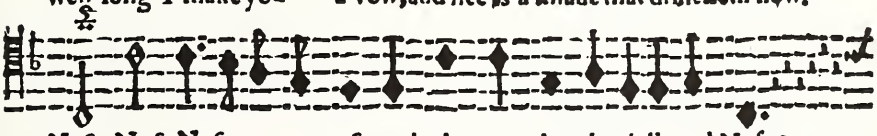
O F all the Birds that euer I ſee, the Owle is the fay- reſt
For all the day long ſhe ſits in a tree, and when the night comes



in her degree. Te whit te whow, :||: this ſong is
away flies ſhe.



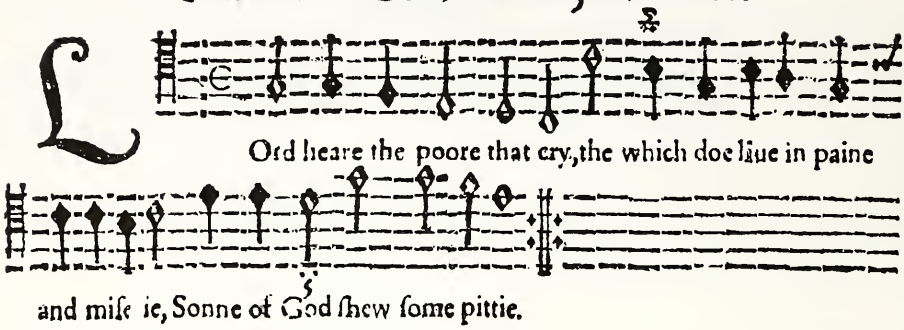
well ſong I make you a vow, and hee is a knaue that drinketh now.



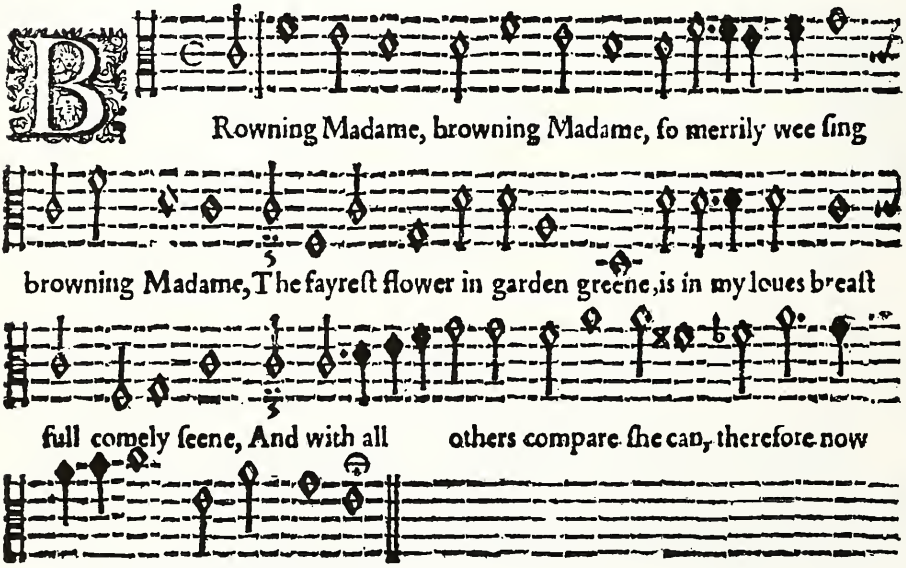
Noſe, Noſe, Noſe, noſe, and who gaue thee that iolly red Noſe?

Nutmegs and cloues, and that gaue thee thy iolly red Noſe. Noſe,

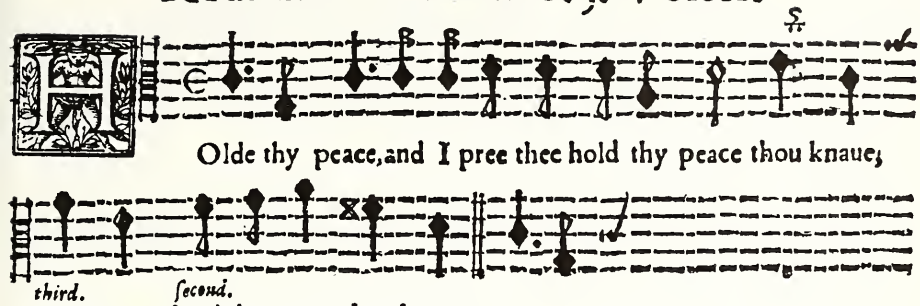
Here endeth the Freemens Songs.


LOrd heare the poore that cry, the which doe liue in paine
and mise ie, Sonne of God shew some pittie.

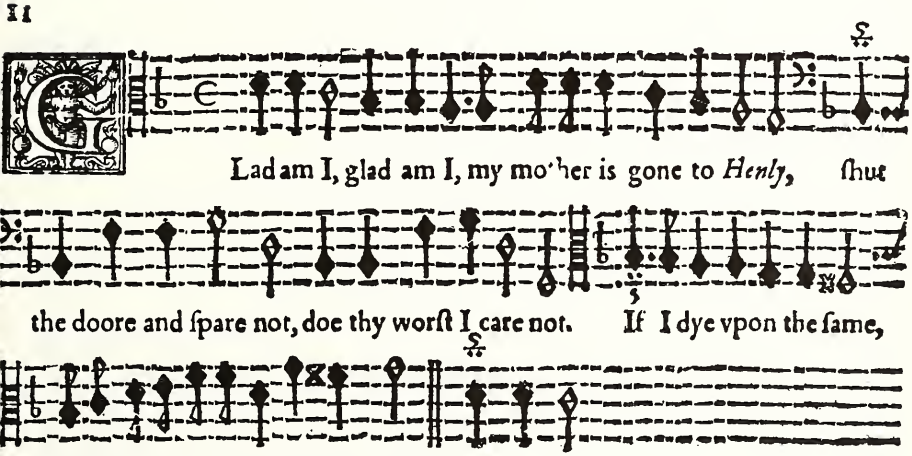
9

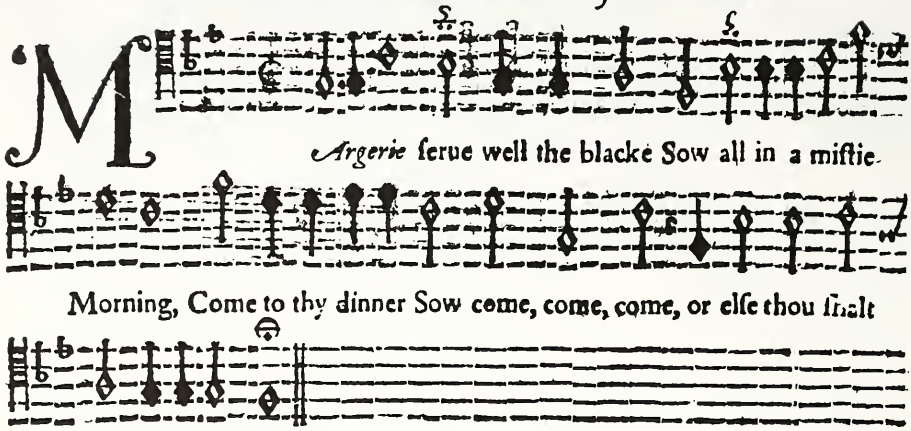

BRowning Madame, browning Madame, so merrily wee sing
browning Madame, The fayrest flower in garden greene, is in my loues breast
full comely seene, And with all others compare she can, therefore now
let vs sing Browning Madame.

Rounds or Catches of 3. Voices. 10

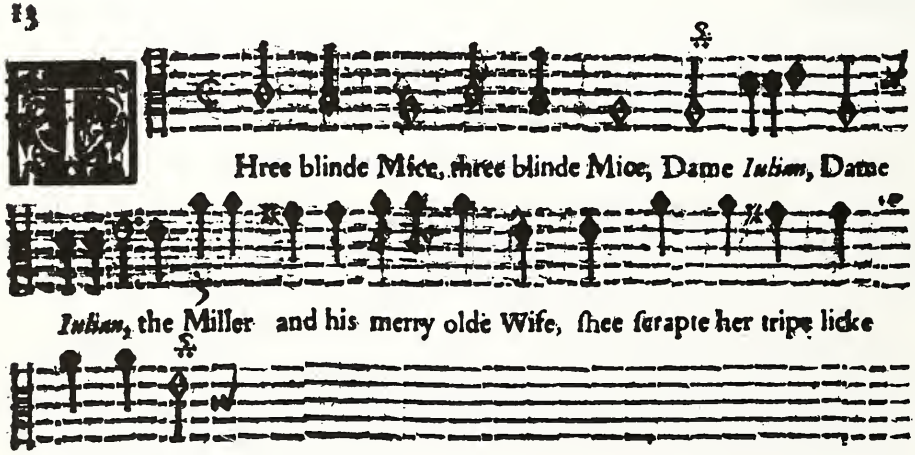


11

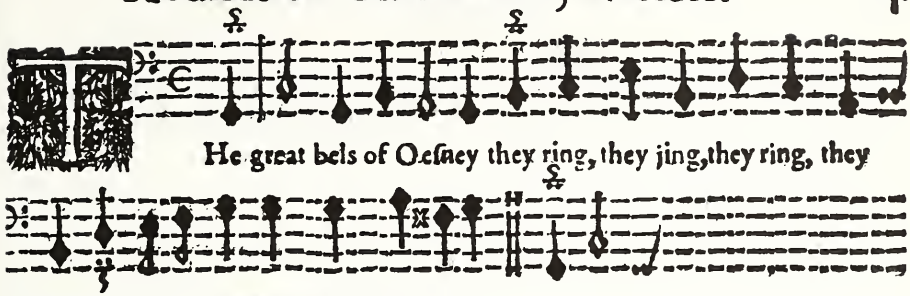



M
Argerie ſerue well the blacke Sow all in a miſtie
Morning, Come to thy dinner Sow come, come, come, or elſe thou ſhalt
haue neuer a crumme.

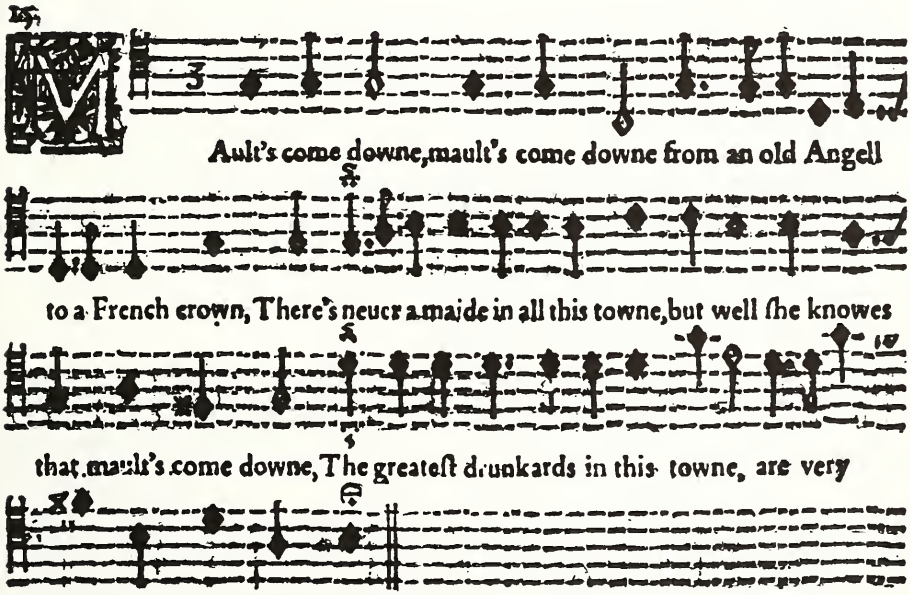
13


Hree blinde Mice, three blinde Mice, Dame Iulian, Dame
Iulian, the Miller and his merry olde Wife, ſhee ſcrapte her tripe licke
thou the knife.

Rounds or Catches of 3. Voices. 14



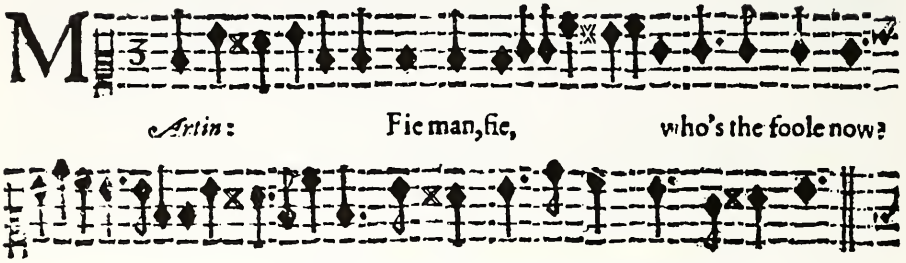
The great bels of Oesney they ring, they jing, they ring, they jing, the Tenor of them goeth mer- rily.



Ault's come downe, mault's come downe from an old Angell to a French crown, There's neuer a maide in all this towne, but well ſhe knowes that mault's come downe, The greateſt drunkards in this towne, are very glad that mault's come downe.

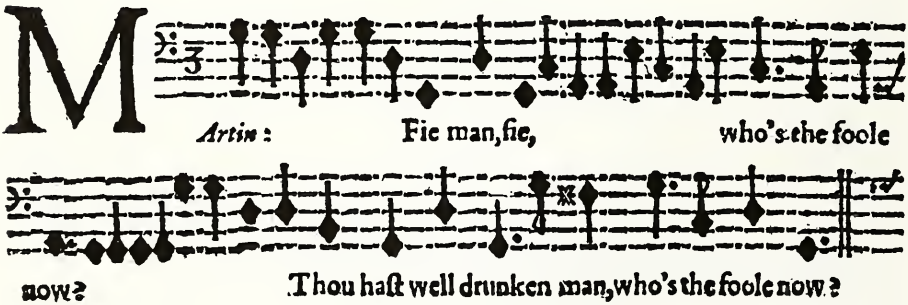
Here endeth the three parts.

MEDIVS.

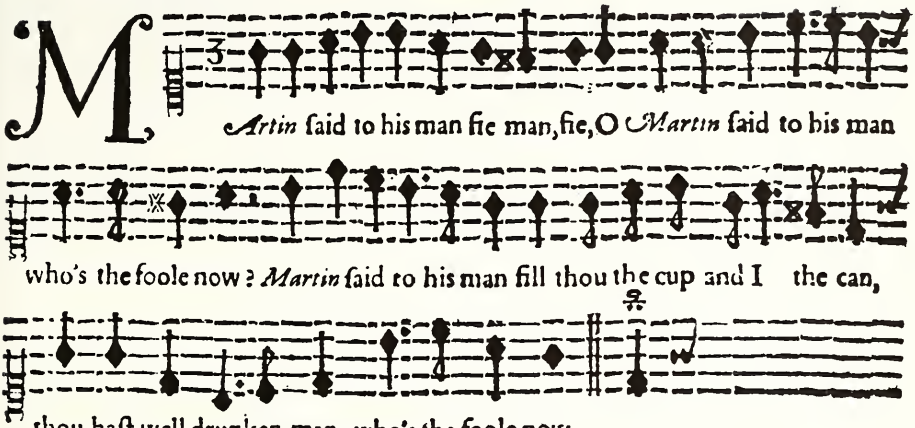


TENOR.

BASSVS.



The singing part. TREBLE.



2 I see a sheepe shering corne,
Fie man, fie:
I see a sheepe shearing corne,
Who's the foole now?
I see a sheepe shearing corne,
And a couckold blow his horne,
Thou hast well drunken man,
Who's the foole now?

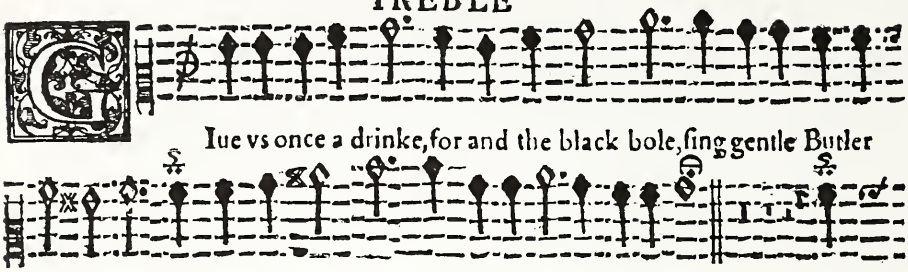
3 I see a man in the Moone,
Fie man, fie:
I see a man in the Moone,
Who's the foole now?
I see a man in the Moone,
Clowting of Saint *Peters* shoone,
Thou hast well, &c.

4 I see a hare chase a hound,
Fie man, fie:
I see a hare chase a hound,
who's the foole now?
I see a hare chase a hound,
Twenty mile aboue the ground,
Thou hast well drunken man,
Who's the foole now?

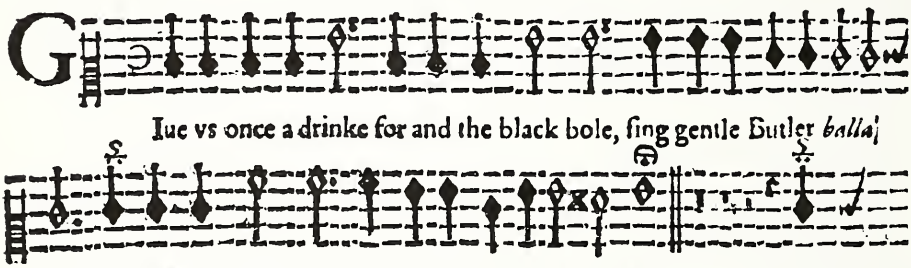
5 I see a goose ring a hog,
Fie man, fie:
I see a goose ring a hog,
Who's the foole now?
I see a goose ring a hog,
And a snayle that did bite a dog,
Thou hast well, &c.

6 I see a mouse catch the cat,
Fie man, fie:
I see a mouse catch the cat,
Who's the foole now?
I see a mouse catch the cat,
And the cheese to eate the rat,
Thou hast well drunken man.
Who's the foole now?

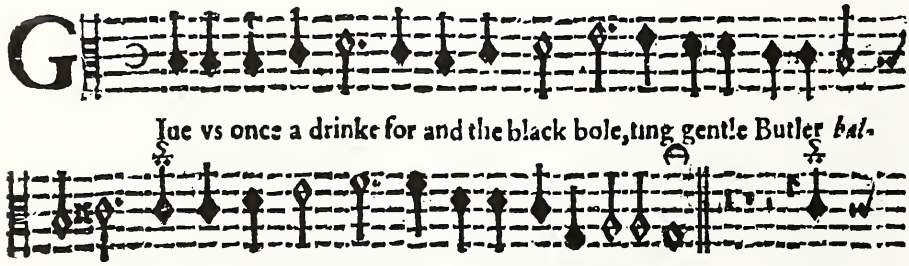
TREBLE



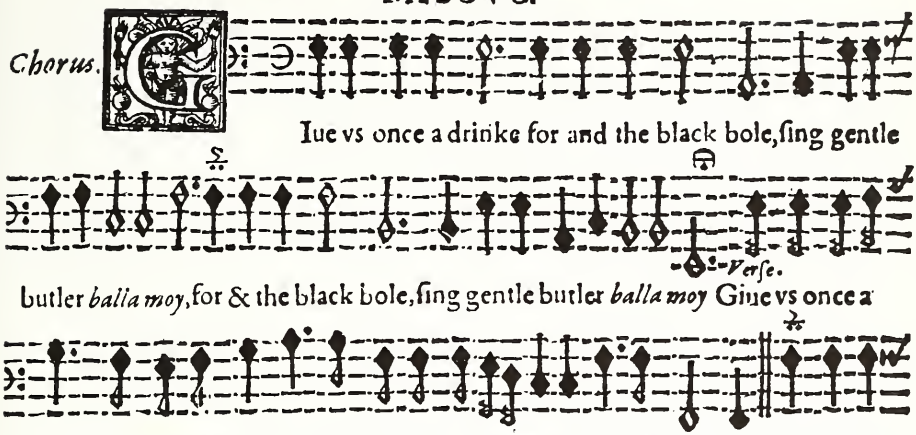
MEDIVS.



TENOR.



BASSVS.



Iue vs once a drinke for and the black bole, ſing gentle butler *balla moy*, for & the black bole, ſing gentle butler *balla moy* Giue vs once a drinke for and the pint pot, ſing gentle Butler *balla moy*, the pint pot. For and the.

Giue vs once a drincke for and the quart pot,
ſing gentle Butler *balla moy*:
The quart pot, the pint pot,
for and the black bole. &c.

Giue vs once a drinck for and the pottle pot,
ſing gentle Butler *balla moy*:
The pottle pot, the quart pot, the pint pot,
for and the blacke bole, &c.

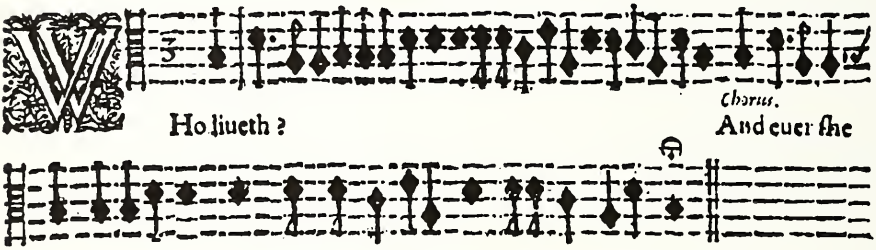
Giue vs once a drincke for and the gallon pot,
ſing gentle Butler *balla moy*:
The gallon pot, the pottle pot, the quart pot, the pint pot,
for and the blacke bole, &c.

Giue vs once a drinke for and the verkin,
ſing gentle Butler *balla moy*:
The verkin, the gallon pot, the pottle pot, the quart pot, the pint pot,
for and the blacke bole, &c.

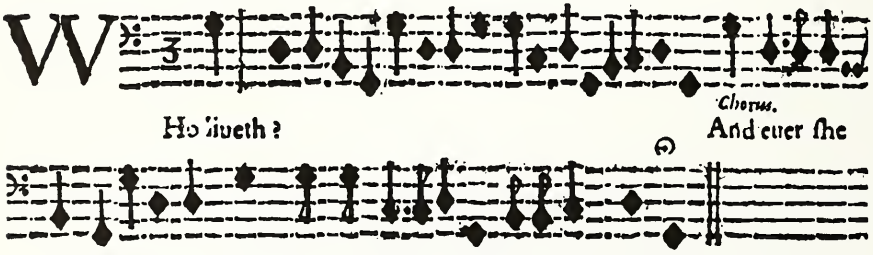
Giue vs: kilderkin, &c. Giue vs: barrell, &c. Giue vs: hogſhead, &c.
Giue vs: Pipe, &c. Giue vs: Butt, &c. Giue vs: the Tunne, &c.

MEDIVS.

TENOR.



BASSVS



The singing part. TREBLE.

Verse. W Ho liueth so merry in all this land, as doth the poore

widdow that selleth the sand? And euer shee singeth as I can guesse,

chorus.

will you buy any sand, any sand Mistris?

Ver. 2 The Broom-man maketh his liuing most sweet,
with carrying of broomes from street to street:
Cho. Who would desire a pleasanter thing,
then all the day long to doe nothing but sing

Ver. 3 The Chimney-sweeper all the long day,
he singeth and sweepeth the soote away:
Ch. Yet when he comes home although he be weary,
with his sweet wife he makes full merry.

Ver. 4 The Cobbler he sits cobling till noone,
and cobbleth his shoocs till they be done?
Cho. Yet doth he not feare, and so doth say,
for he knows his worke will soone decay.

Ver. 5 The Marchant man doth saile on the seas,
and lye on the ship-board with little ease:
Cho. Alwayes in doubt the rocke is neare,
how can he be merry and make good cheare?

Ver. 6 The Husband-man all day goeth to plow,
and when he comes home he seruetb his sow:
Cho. He moyleth and toyleth all the long yeare,
how can he be merry and make good cheare?

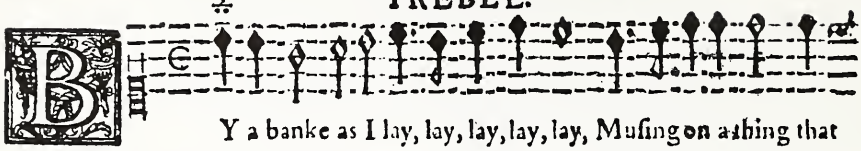
Ve. 7 The Seruingman waiteth fro street to street,
with blowing his nailes and beating his feet:
Cho. And seruetb for forty shillings a yeare,
that tis impossible to make good cheare.

8 Who liueth so merry and maketh such sport,
as those that be of thy poorest sort?
Cho. The poorest sort wheresoeuer they be,
they gather together by one, two, and three.

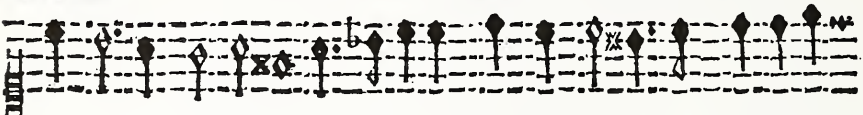
Bu. 9 And euery man will spend his penny,
what makes such a shot among a great many?

FINIS.

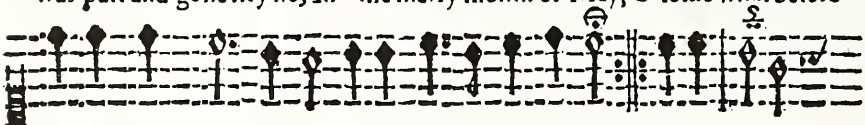
TREBLE.



Y a banke as I lay, lay, lay, lay, lay, Musing on a thing that

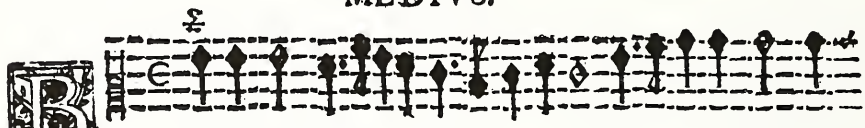


was past and gone hey ho, In the merry month of May, O some what before

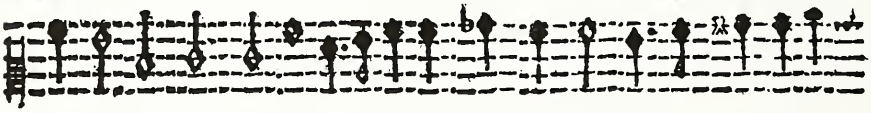


the day, Me thought I heard at the last, the last, the last. O the:

MEDIVS.



Y a bancke as I lay, :||: lay, Musing on a thing that



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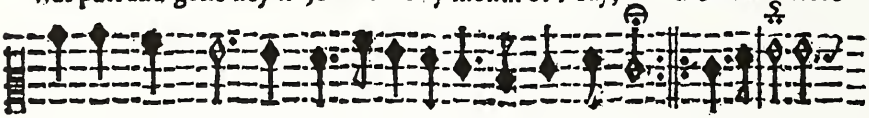
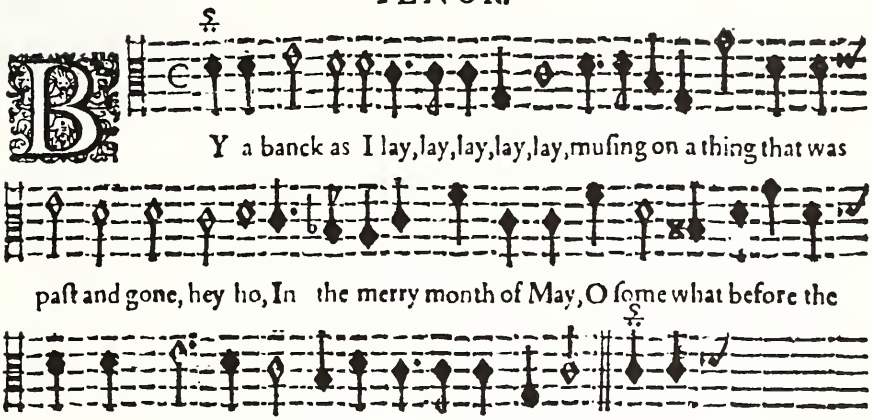


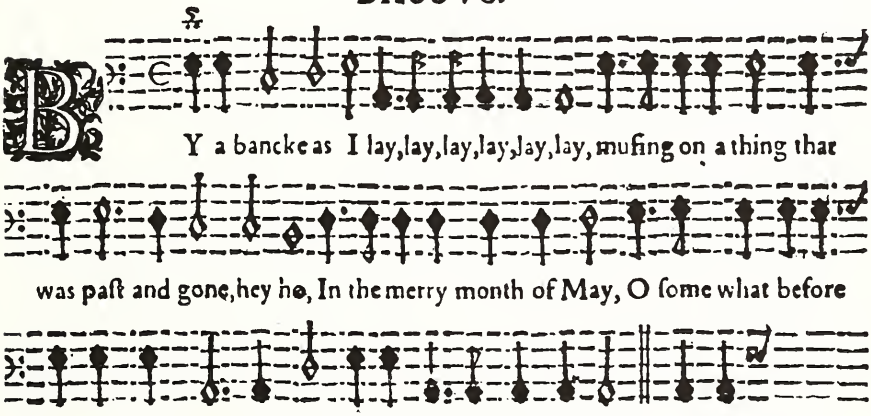
the day, Me thought I heard at the last, the last, the last. O the:

Freemens Songs of 4. Voices. 19

TENOR.



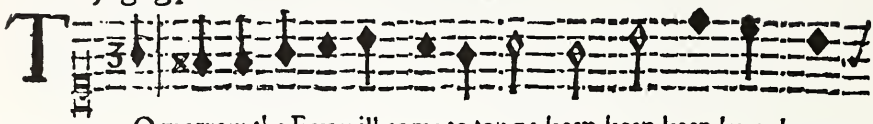
BASSVS.



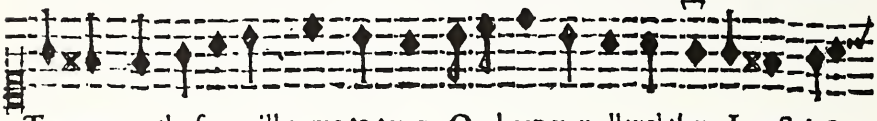
2 O the gentle Nightingale, :||:
the Lady and mistres of all Musicke,
She sits downe euer in the dale,
singing with her notes small,
Quauering them wonderfull thicke. :||:

O for Ioy my spirits were quicke,
to heare the sweet Bird how merely she sing,
And said good Lord defend, (could
England with thy most holy hand,
And saue Noble *Iames* our King.

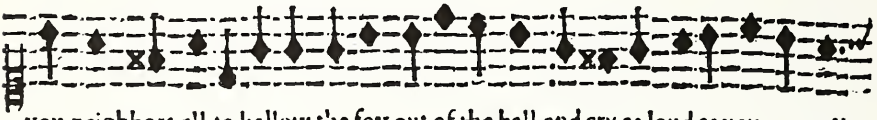
The singing part. TREBLE.



O morrow the Fox will come to towne, keep, keep, keep, keep, keepe :



To morrow the fox vvill come to towne, O keep you all wel there, I must desire



you neighbors all, to hallow the fox out of the hall, and cry as loud as you can call,

hoope, &c. and cry as loud as you can cal, O keepe you all well there.

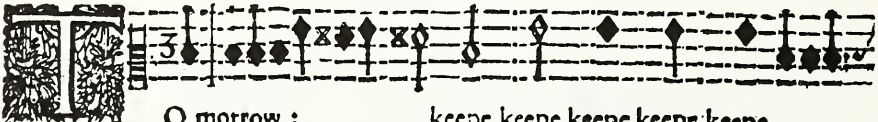
2 Hee'l steale the Cock out from his flock,
keepe, keepe, keepe, keepe, keepe :
Hee'l steale the Cock euen from his flock,
O keepe you all well there.
I must desire you, &c.

3 Hee'l steale the Hen out of the pen,
keepe, keepe, keepe, keepe, keepe.
Hee'l steale the Hen out of the pen,
O keepe you all well there.
I must desire, &c.

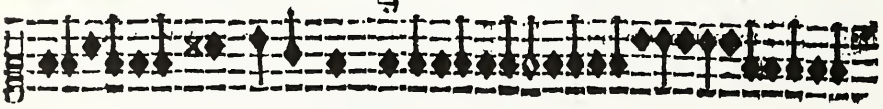
4 Hee'l steal the Duck out of the brook
keepe, keepe, keepe, keepe, keepe:
Hee'l steale the Duck out of the brook,
O keepe we all well there.
I must, &c.

5 Hee'l steal the lamb euen from his dam,
keepe, keepe, keepe, keepe, keepe.
Hee'l steal the Lamb euen from his dam,
O keepe we all well there.
I must, &c.

MEDIVS.



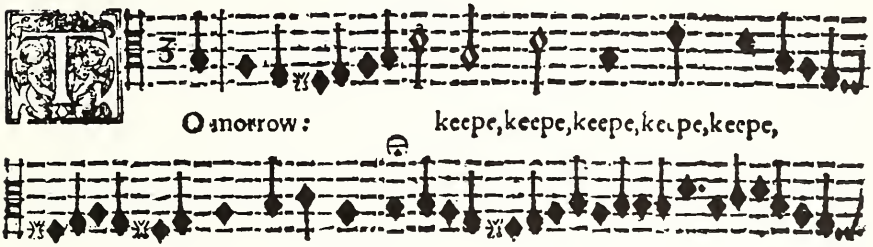
O morrow : keepe, keepe, keepe, keepe, keepe,



O keep you all well there,

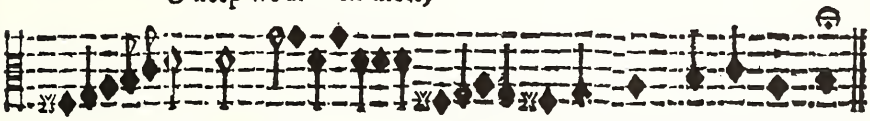
whoop,whoop,:||: O keep we all well there.

TENOR.



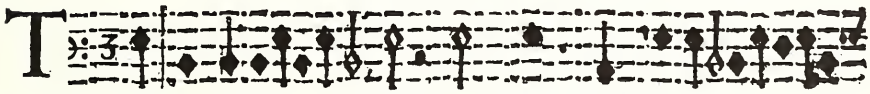
O morrow: keepe,keepe,keepe,keepe,keepe,

O keep we all well there,

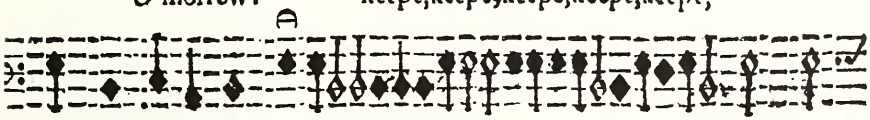


whoop,&c. O keepe you all well there.

BASSVS.

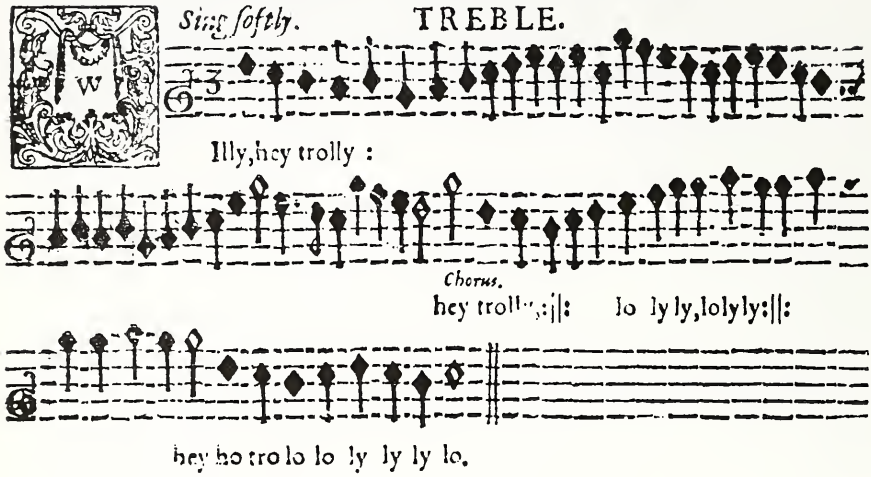


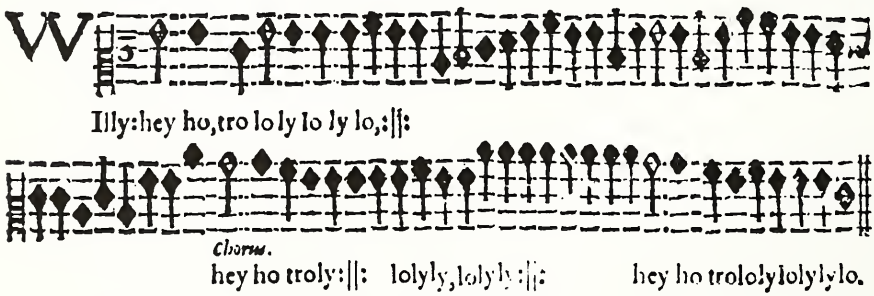
O morrow: keepe,keepe,keepe,keepe,keepe,

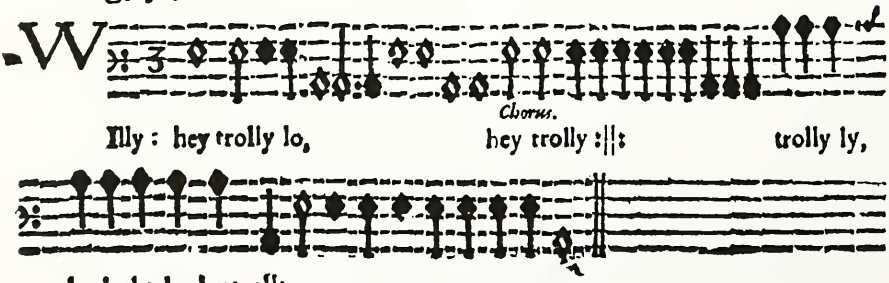


O keepe we all vvell there. whoop,vvhoop,

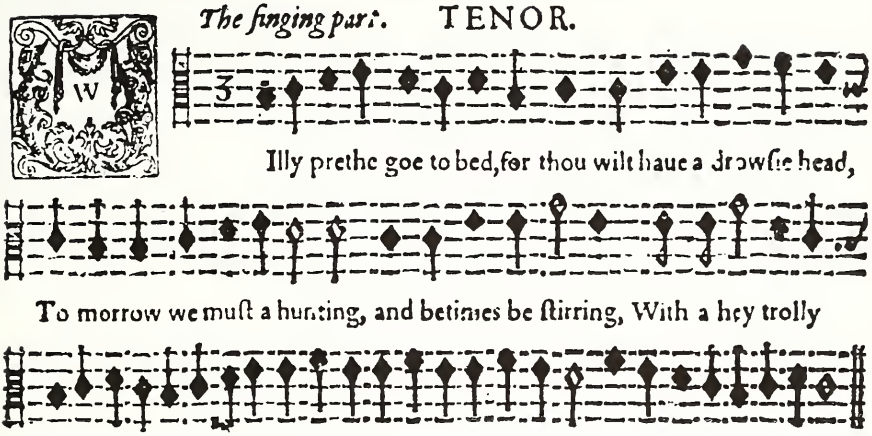
vvhoop,vvhoop,vvhoop. O keepe you all vvell there.


Sing softly.
TREBLE.
Illy, hey trolly :
Chorus.
hey trolly :||: lo ly ly, lolyly :||:
hey ho tro lo lo ly ly ly lo.


Sing softly.
MEDIVS.
Illy: hey ho, tro lo ly lo ly lo, :||:
Chorus.
hey ho troly :||: lolyly, lolyly :||: hey ho trololylolylylo.


Sing softly.
BASSVS.
Illy : hey trolly lo, hey trolly :||: trolly ly,
Chorus.
lo ly ly lo, hey. :||:

The singing part. TENOR.



2 It is like to be fayre weather,
couple vp all thy hounds together:
Couple Iolly with little Iolly,
couple Trole with old Trolly.
With a hey tro ly lo lo ly,
tro ly lo ly lo.

3 Couple Finch with black Trole,
couple Chaunter with Iumbole;
Let Beauty goe at liberty,
for she doth know her duty.
With a hey, &c.

4 Let Merry goe loose it makes no matter,
for Cleanly sometimes shewill clatter,
And yet I am sure she will not stray,
but keepe with vs still, all the day.
With a hey, &c.

5 With O masters and wot you where,
this other day I start a Hare?
On what call hill vpon the knole,
and there she started before Trole.
With a hey, &c.

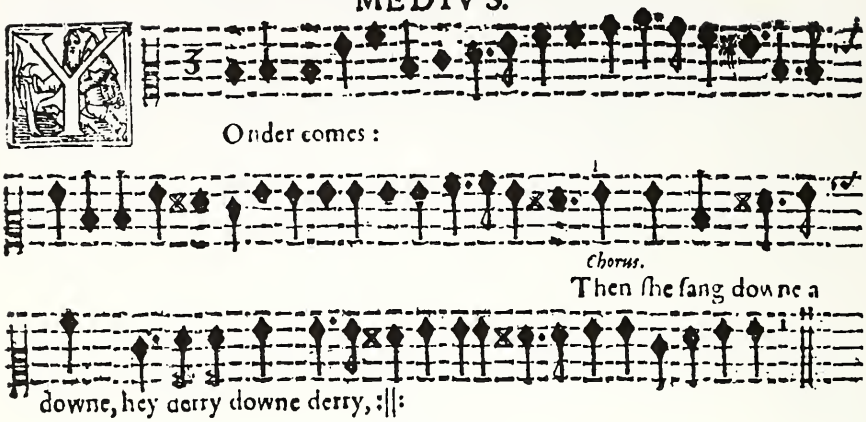
6 And downe she went the common dale,
with all the hounds at her taile:
With yeaffe a yaffe, yeaffe a yaffe,
hey Trol, hey Chaunter, hey Iumbole,
With a hey, &c.

7 See how Chooper chopps it in,
and so doth Gallant now begin:
Looke how Trol begins to tattle,
tarry a while yee shall heare him prattle.
With a hey, &c.

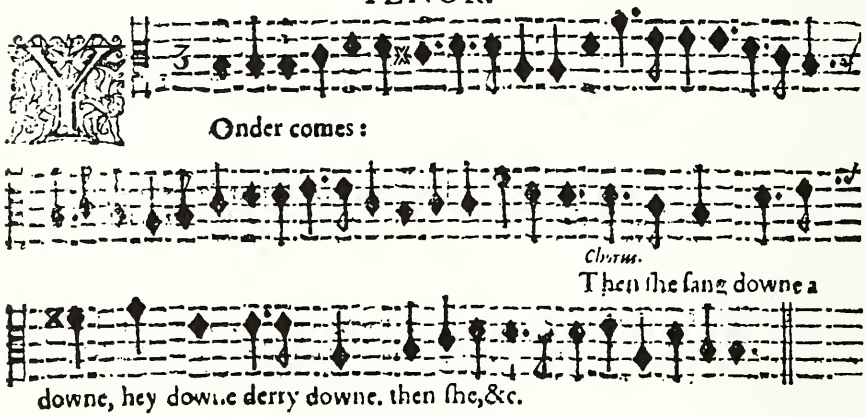
8 For Beauty begins to wag her tayle,
of Cleanlies helpe we shall not faile:
And Chaunter opens very well:
but Merry she doth beare the bell.
With a hey, &c.

9 Goe prick the path, and downe the laune,
she vseth still her old traine:
She is gone to what call wood,
Where we are like to doe no good.
With hey tro ly lo ly lo,
tro ly lo &c.

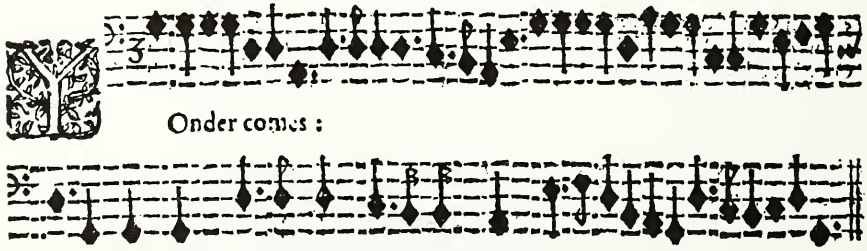
MEDIVS.



TENOR.

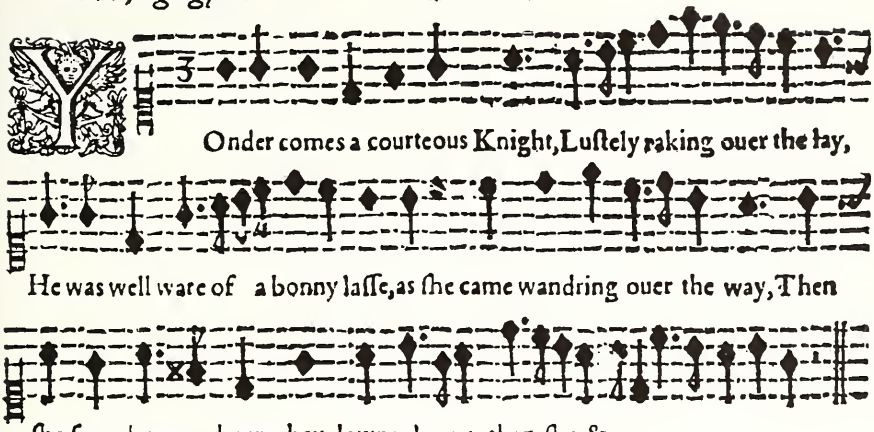


BASSVS.



Freemens Songs of 4. Voices. 22

The singing part. TREBLE.



2 *Ioue* you speed fayre Lady, he said,
among the leaues that be so greene:
If I were a king and wore a Crowne,
full soone faire Lady shouldst thou be a queene.
Then she sang, downe, &c.

3 Also *Ioue* saue you faire Lady;
among the Roses that be so red:
If I haue not my will of you,
full soone faire Lady shall I be dead.
Then she sang, &c.

4 Then he lookt East, then hee lookt West,
hee lookt North, so did he South:
He could not finde a priuy place,
for all lay in the Diuels mouth.
Then she sang, &c.

5 If you will carry me gentle sir,
a mayde vnto my fathers hall:
Then you shall haue your will of me,
vnder purple and vnder paule.
Then she sang, &c.

6 He set her vp vpon a Steed,
and himselfe vpon another:
And all the day he rode her by,
as though they had beene sister and brother.
Then she sang, &c.

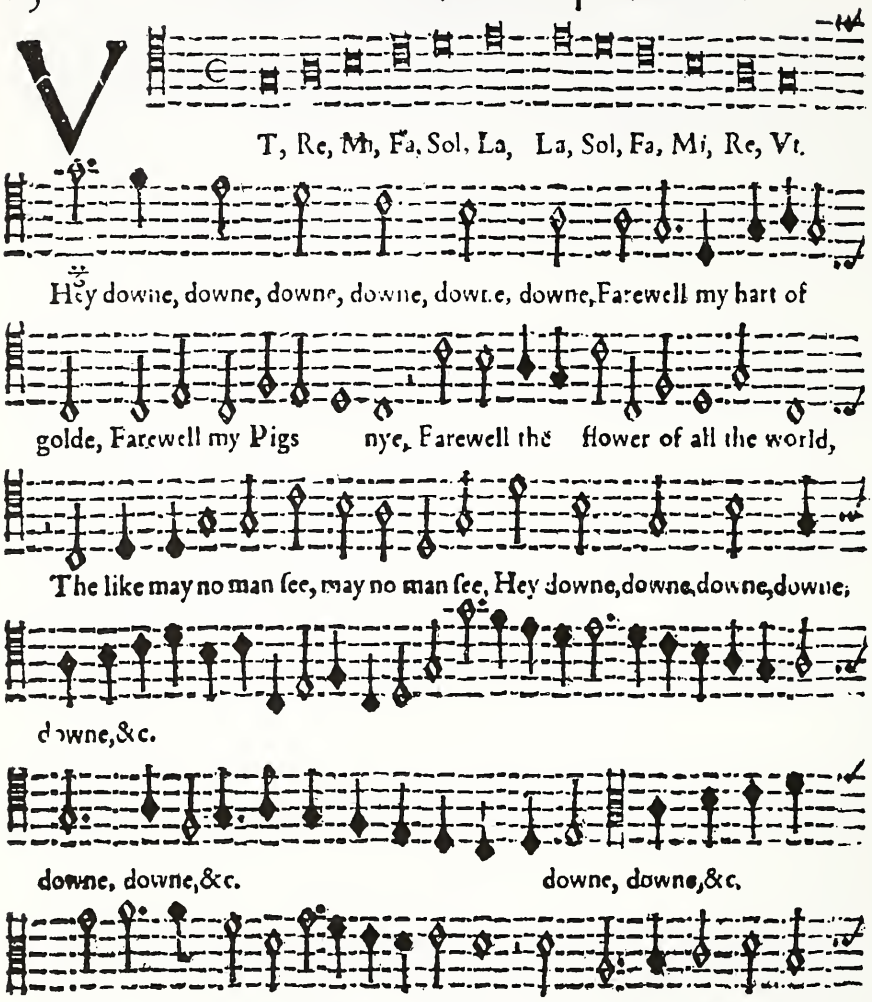
7 When she came to her fathers hall,
it was well walled round about:
She yode in at the wicket gate,
and shut the foure ear'd foole without.
Then she sang, &c.

8 You had me (quoth she) abroad in the field,
among the corne amidst the hay:
Where you might had your will of mee,
for, in good faith sir, I neuer said nay.
Then she sang, &c.

9 Ye had me also amid the field,
among the rushes that were so browne:
Where you might had your will of me,
but you had not the face to lay me downe.
Then she sang, &c.

10 He pulled out his nut-browne sword,
and wipt the rust off with his sleeue:
And said; *Ioues* curse come to his heart,
that any woman would beleeue.
Then she sang, &c.

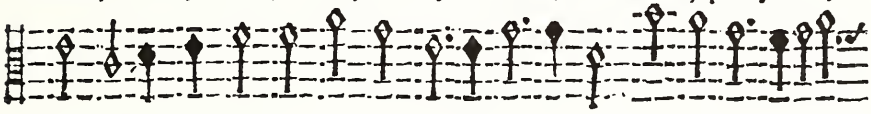
11 When you haue your owne true loue,
a mile or twaine out of the towne,
Spare not for her gay clothing,
but lay her body flat on the ground.
Then she sang, &c.


VT, Re, Mi, Fa, Sol, La, La, Sol, Fa, Mi, Re, Vt.
Hey downe, downe, downe, downe, downe, downe, Farewell my hart of
golde, Farewell my Pigs nye, Farewell the flower of all the world,
The like may no man see, may no man see, Hey downe, downe, downe, downe,
downe, &c.
downe, downe, &c. downe, downe, &c.
Her lips they were as soft as a- ny silke, Her breath as sweet as spice,

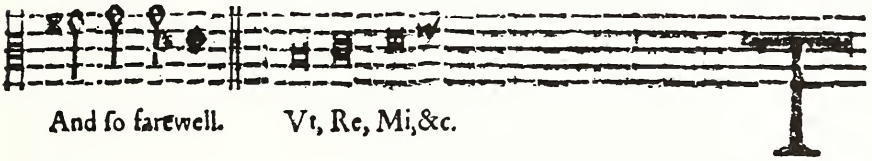
Rounds or Catches of 4. Voices. 23

Her legges, her thighes as vvhite as Milke, Shee is a Bird of price. Hey

downe, downe, downe, downe, downe, Adeuv, Farewell my pretty *Nell*,

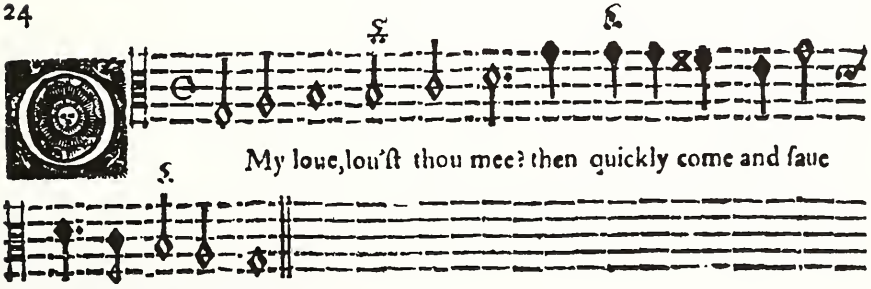


Thou beareſt the Bell, But you doe vvell, If you not tell vvhere I doe dwell,



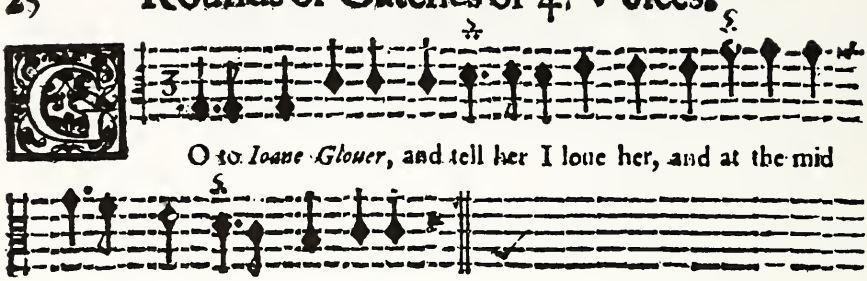
And ſo farewell. Vt, Re, Mi, &c.

24

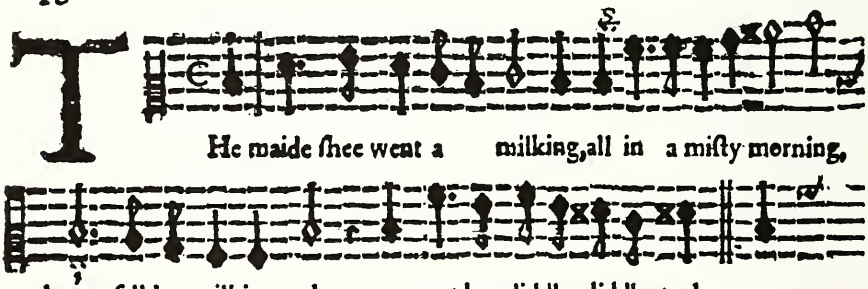


My loue, lou'ſt thou mee? then quickly come and ſaue

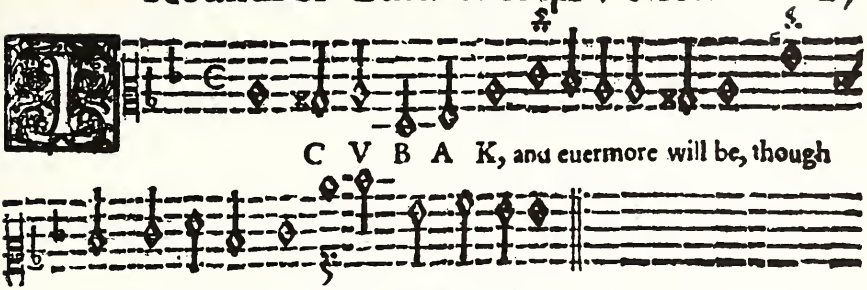
him that dyes for thee.


O to *Ioane Glouer*, and tell her I loue her, and at the mid
of the Moone I will come to her.

26


He maide ſhee went a milking, all in a miſty morning,
downe fell her milking pale, vp went her diddle diddle tayle.

Rounds or Catches of 4. Voices. 27



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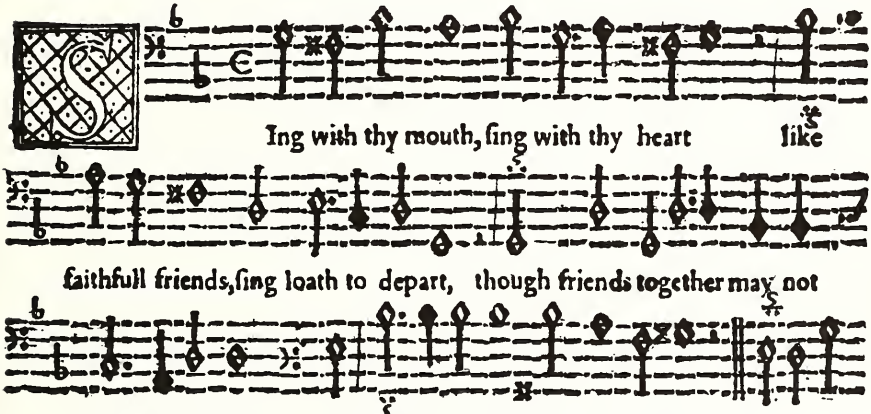
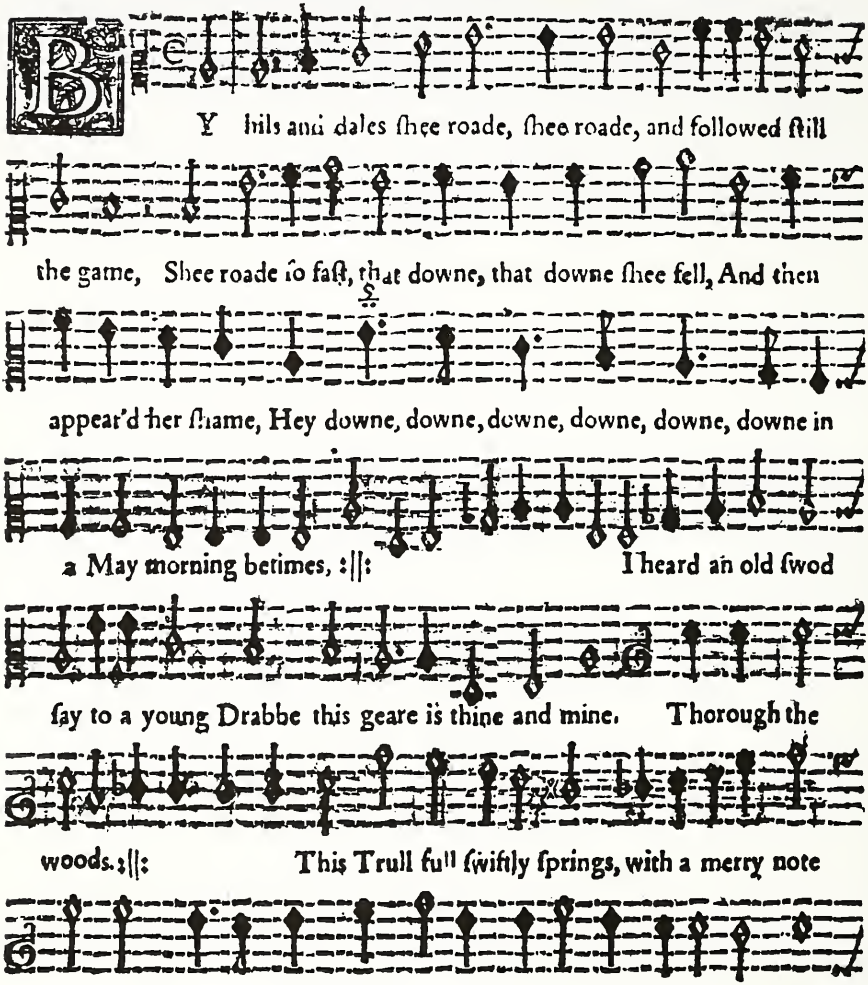
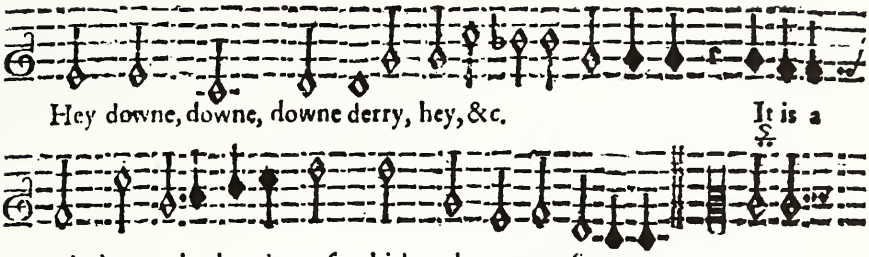
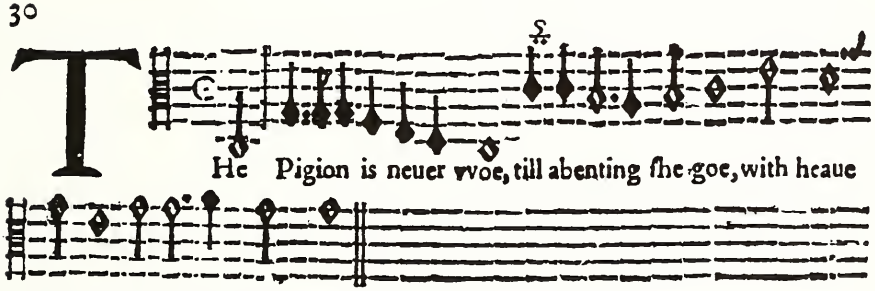
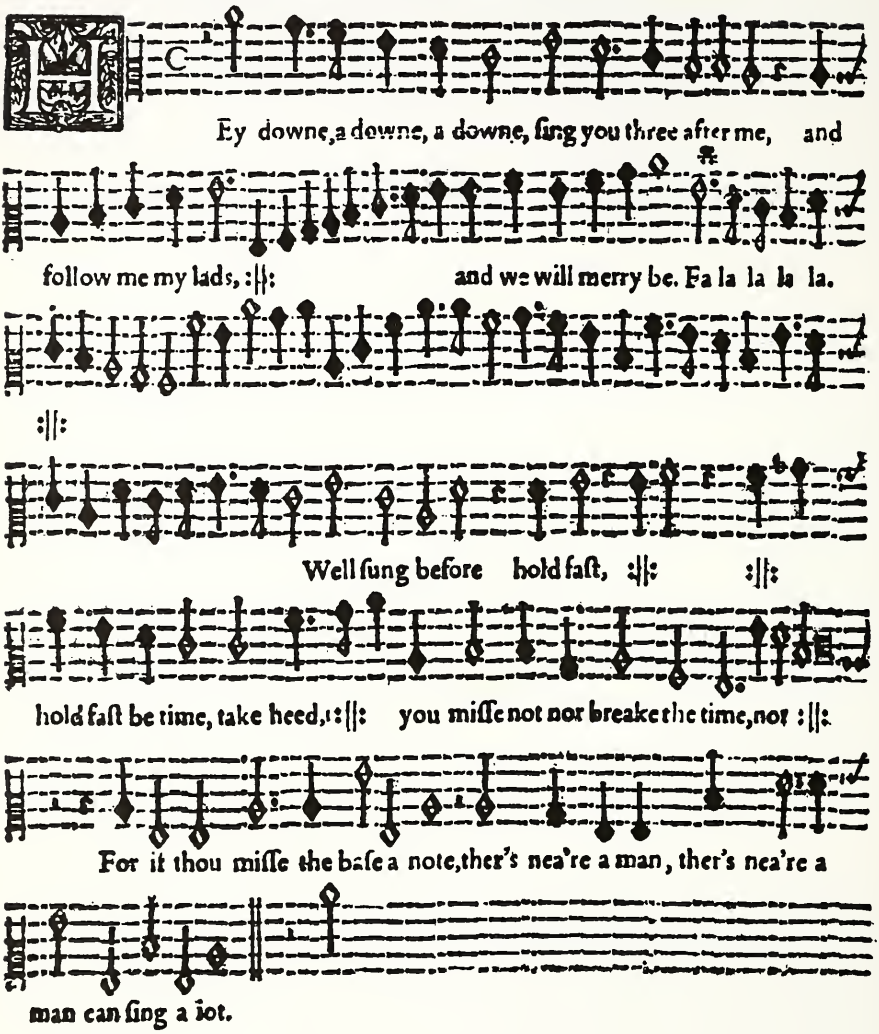



BY hils and dales shee roade, shee roade, and followed still
the game, Shee roade so fast, that downe, that downe shee fell, And then
appear'd her shame, Hey downe, downe, downe, downe, downe, downe in
a May morning betimes, :||: I heard an old swod
say to a young Drabbe this geare is thine and mine. Thorough the
woods. :||: This Trull full swiftly springs, with a merry note
chaunting, where a Knaue was haunting, and so lost her aperne-strings,


Hey downe, downe, downe derry, hey, &c.
It is a
light hart and a heauie purſe which makes a man ſo merry.

30


THe Pigion is neuer vvoe, till abenting ſhe goe, with heaue
and hoe, ſo let the winde blow.


HEy downe, a downe, a downe, sing you three after me, and
follow me my lads, :||: and we will merry be. Fa la la la la.
:||:
Well sung before hold fast, :||: :||:
hold fast be time, take heed, :||: you misse not nor breake the time, not :||:
For if thou misse the base a note, ther's nea're a man, ther's nea're a
man can sing a iot.

FINIS.

MELISMATA.

MVSICALL PHANSIES.

FITTING THE COVRT, CITIE, and COVNTREY HVMOVRS.

To 3, 4, and 5. Voyces.

To all delightfull, except to the Spitefull,
To none offensiue, except to the Pensiue.

LONDON,
Printed by *William Stansby* for *Thomas Adams*. 1611.

TO THE RIGHT WORSHIPFVLL THE true fauorers of Muſicke, and all vertue Mr. *Thomas Rauenſcroft*, and Mr. *William Rauenſcroft* Eſquires.

Ight Worſhipfull, I haue beene ſo much obliged to the courteous regard you haue alwaies had of mee, that if I ſhould not owe vnto you my beſt endeauors; I ſhould much contrary your kindneſſes, and deſeruedly incurre the ſhame of ingratitude: Let it therefore ſtand with your good likings, that by theſe harmeleſſe Muſicall Phanſies, *I may ſhew vnto the world, and hereby confeſſe, how much I am bound vnto*

you; and when it ſhall further ſeeme good to your Worſhips to command me, I will not haue ability or life that ſhall not be at your ſeruice.

LONDON. 16. *Aprilis.* 1611.

Your Worſhips affectionate kinſeman,

T. R.

TO THE NOBLEST OF THE COVRT, LIBERALLEST OF THE COVNTREY, and freest of the CITIE.

OV may well perceiue by the much variety herein composed, that my desire is to giue contentment in this kinde of Musicke to the skilfull, and most iudicious of all sortes. And being little or much beholding to some of each rancke, I studie and striue to please you in your owne elements. Now if my paines proue your pleasures, you shall still keepe mee in paines to please you. And so I rest yours.

TR.B.M.

A TABLE OF ALL The Songs contained in this BOOKE.

COVRT VARIETIES.

1. *CAnst thou Loue.* 4. *Voc.*
2. *NOw flowres.* 4. *Voc.*
3. *Haste, haste, post haste.* 5. *Voc.*
4. *Will yee loue me.* 5. *Voc.*
5. *Long haue I beene perplext.* 3. *Voc.*
6. *Heigh ho, away the Mare.* 4. *Voc.*

CITIE ROVNDS.

7. *BRoomes for old shooes.* 4. *Voc.*
8. *I pray good Mother.* 3. *Voc.*
9. *My mistris will not be cõtent.* 3. *Voc.*
10. *I lay with an old man.* 4. *Voc.*

CITIE CONCEITS.

11. *WHere are you faire Maides.* 5. *Voc.*
12. *My master is so wise.* 4. *Voc.*
13. *Maides to bed.* 4. *Voc.*
14. *Oyes, Oyes.* 4. *Voc.*

COVNTRY ROVNDS.

15. *HE that will an Ale-house keepe.* 3. *Voc.*
16. *And seest thou my Cow.* 3. *Voc.*
17. *Kit and Tom chida.* 4. *Voc.*
18. *Dery ding, ding, dasson.* 3. *Voc.*
19. *As I went by the way.* 5. *Voc.*

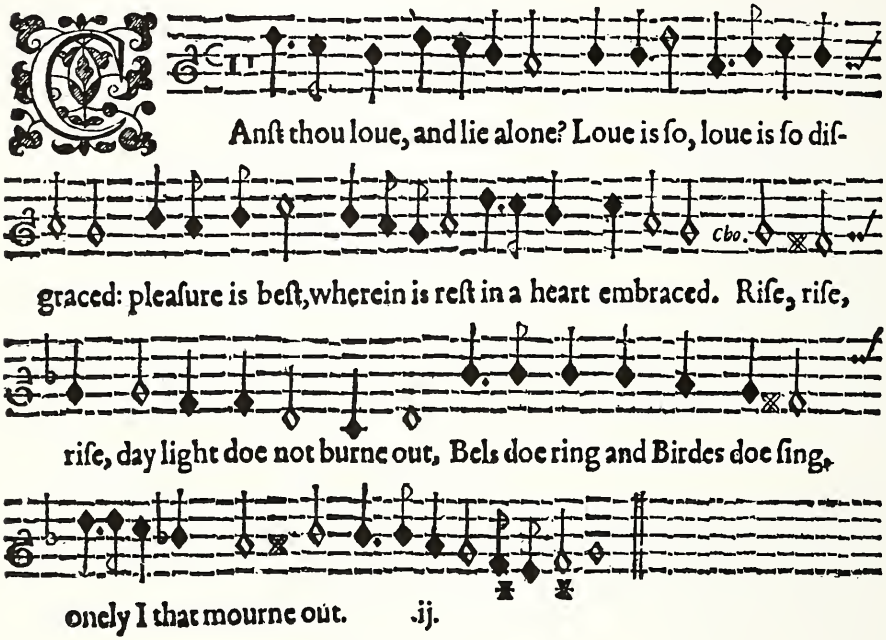
COVNTRY PASTIMES.

20. *THere were three Rauens.* 4. *Voc.*
21. *It was the Frogge in the well.* 4. *Voc.*
22. *I haue house and land in Kent.* 4. *Voc.*
23. *Remember O thou man.* 4. *Voc.*

FINIS.

¶ The Courtiers good Morrow to his MISTRIS.

Medius. 1. 4. *Voc.*



Morning ſtarre doth now appeare,
Wind is huſht, and skies cleare:
Come come away, come come away,
Canſt thou loue and burne out day?
Riſe, riſe, riſe, riſe,
Day-light doe not burn. out,
Bels doe ring,
Birds doe ſing,
Onely I that mourne out.

TREBLE. 4. VOC.

Rise, rise, rise, day light doe not burne out, Bels do ring,

and Birds doe sing, onely I that mourne out.

TENOR. 4. VOC.

Rise, rise, day light do not burne out, Bels do ring, and Birds

doe sing, one-ly I that mourne out.

BASSVS. 4. VOC.

Rise, rise, rise, day

light doe not burne out, Bels doe ring, and Birds doe sing, onely

I that mourne out.

¶ The Crowning of BELPHEBE.

Tenor. 2. 4. *Voc.*

Cho:

NOw flowres your odours breath, and all. .ij. the ayre

perfume, grow in this honor'd wreath, and with, and with, no stormes

Vers.

consume, hayle, hayle, and wel-come, wel-come her, Thou glorie,

.ij. Thou glorie of our greene, receiue this flowrie

Cho:

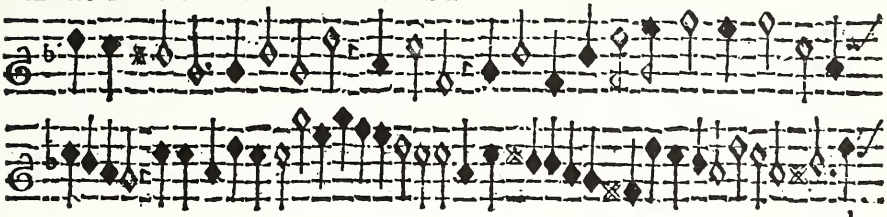
Spheare, .ij. and bee and bee the Shepheards Queene, and

TREBLE. 4. *VOC.*

NOw flowres your odours breath, and all, .ij. the ayre per-

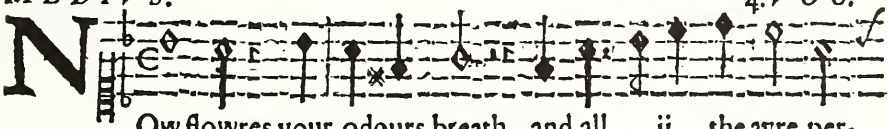
fume, grow in this honor'd wreath, and with no stormes no stormes

consume.

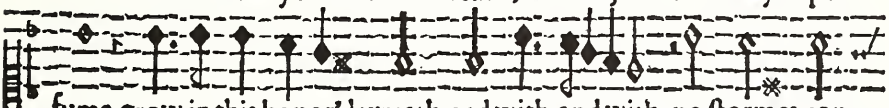


and

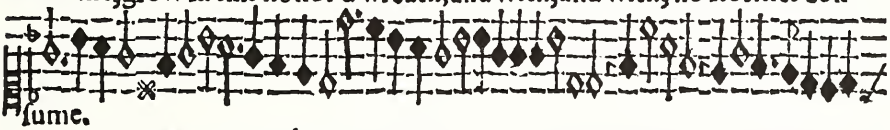
MEDIVS. 4. VOC.



Ow flowres your odours breath, and all, .ii. the ayre per-



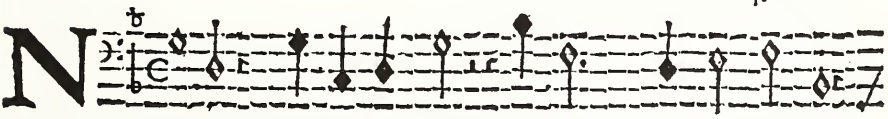
fume, grow in this honor'd wreath, and with, and with, no ſtormes con-



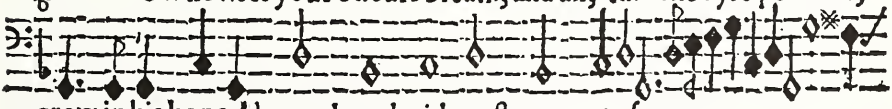
ſume.

and

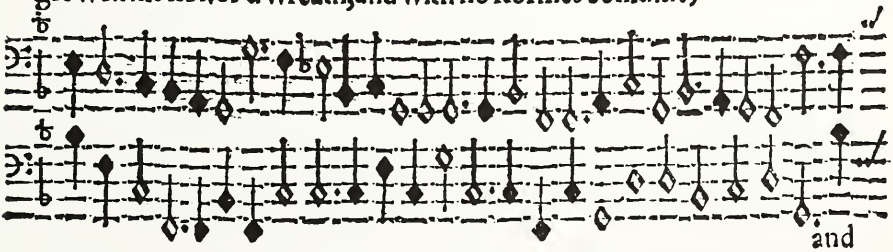
BASSVS. 4. VOC.



Ow flowres your odours breath, and all, .ii. the ayre perfume,

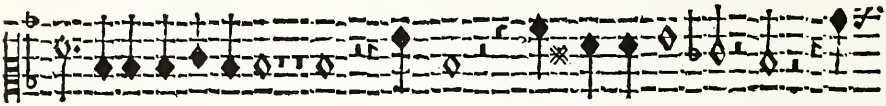


grow in his honor'd wreath, and with no ſtormes conſume,

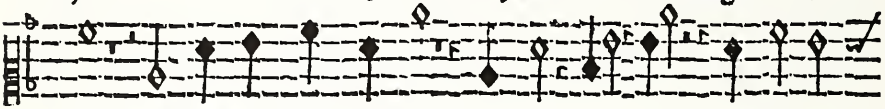


and

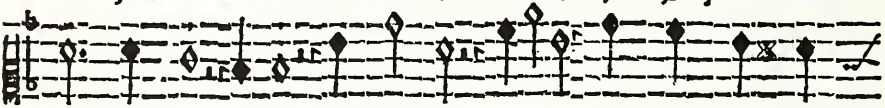
Tenor. 4. *Voc.*



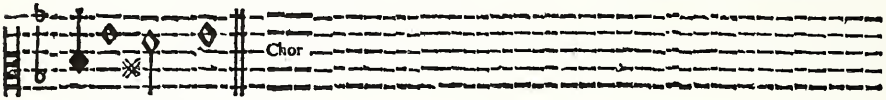
.ij. kneele, O kneele, and doe her homage now, O



now, that cals our hearts like fate, Now rise, .ij. .ij, your humble

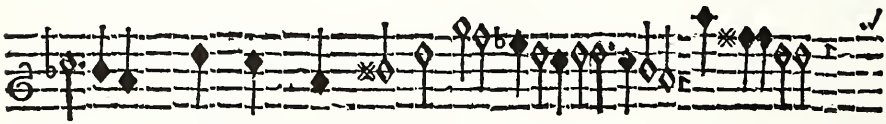


bosomes bow, O bow, and leade her, .ij. and leade, and leade

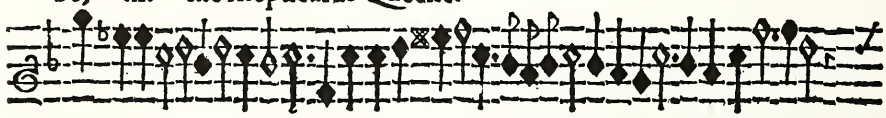


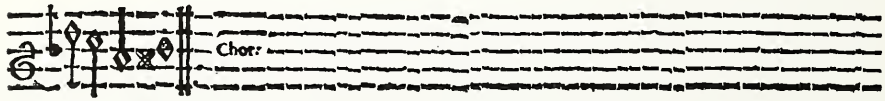
her to her state,

TREBLE. 4. *VOC.*



be, .ii. the shepheards Queene.





MEDIVS. 4.VOC.

be, .ii. the ſhepheards Queene.

Chor:

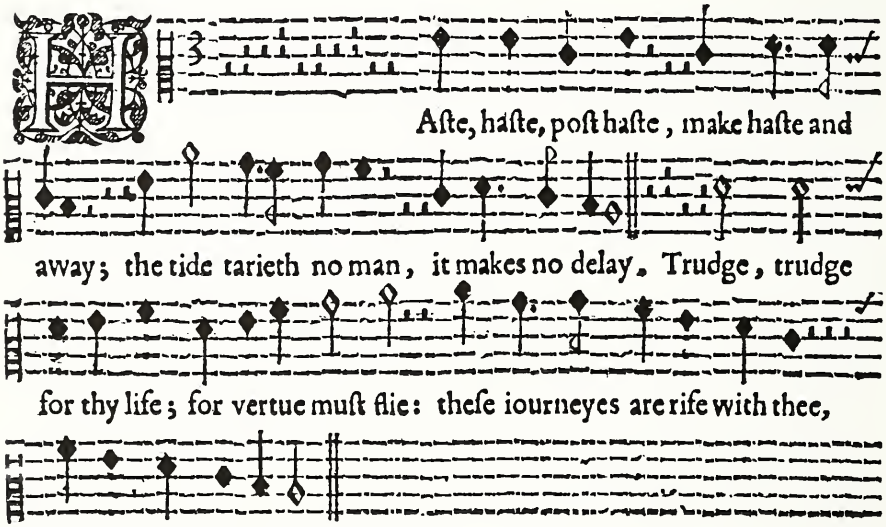
BASSVS. 4.VOC.

be, and be the ſhepheards Queene.

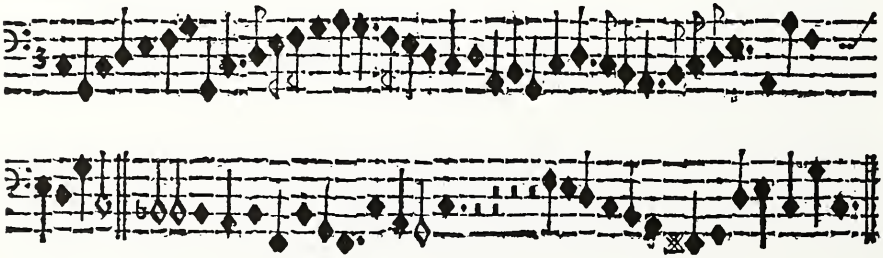
Chor:

¶ Mercuries Song, the messengers of the GODS.

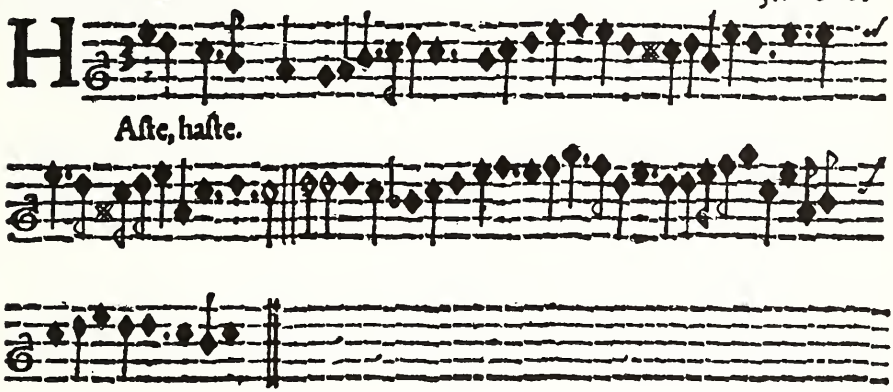
Medius. 3. *5. Voc.*



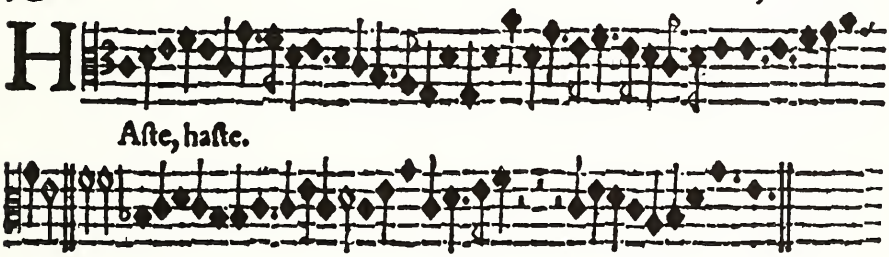
BASSVS. *5. VOC.*



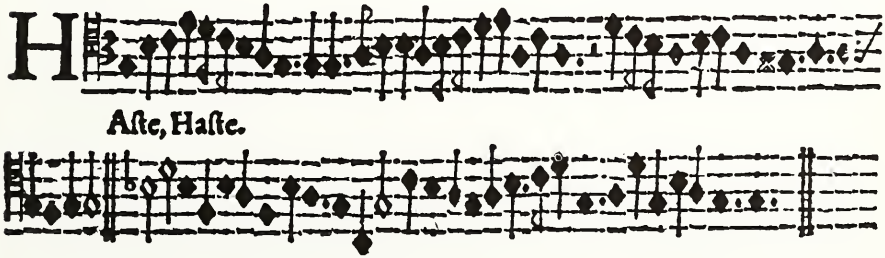
TREBLE. 5.VOC.



QVINTVS. 5.VOC.



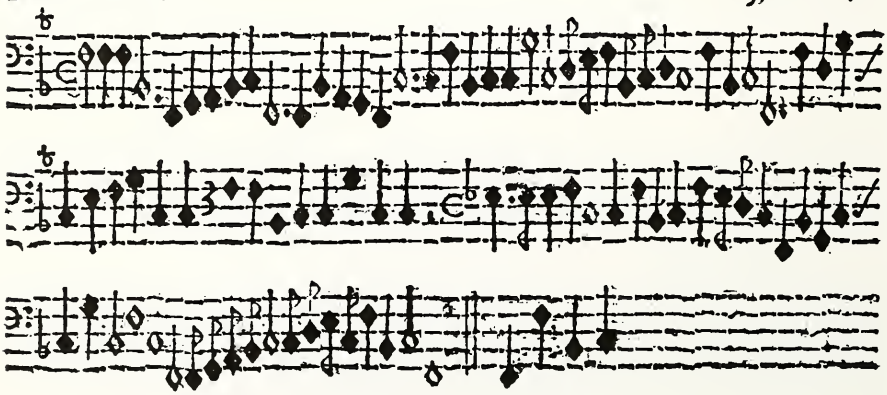
TENOR. 5.VOC.



¶ The Courtiers Courtſhip to his Miſtris.

Quintus. 4. 5. *Voc.*

BASSVS. 5. *VOC.*



¶ The Mistris to the Courtier.

MEDIVS. 5. VOC.

Fie away, fie away, fie, fie, fie, no, no, no, no, no, no, no, no, not I,

Ile liue a maide till I be fortie, Fie away, fie away, fie, fie, fie, no, no,

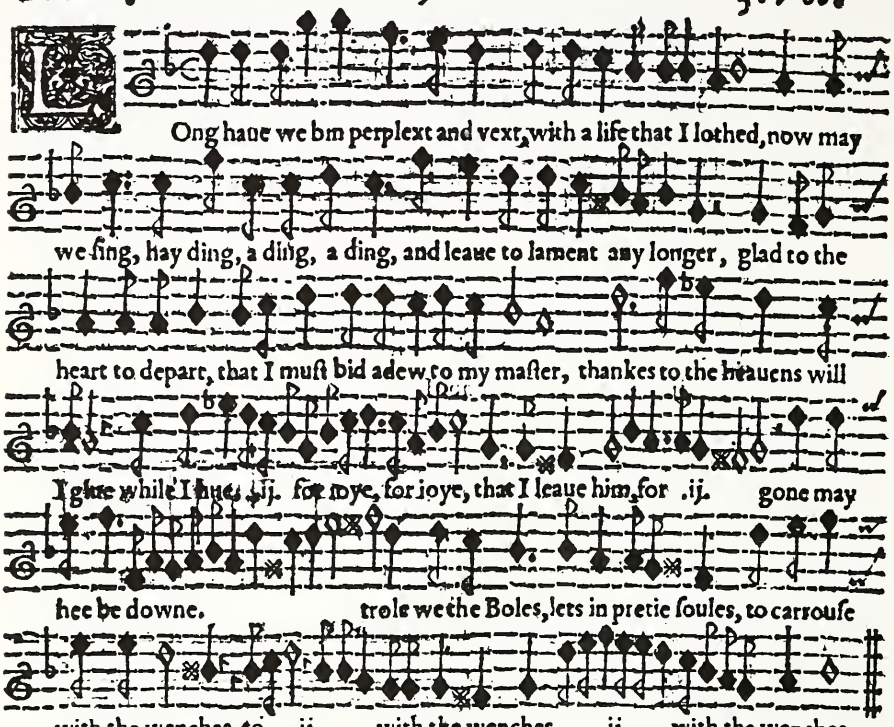
no, not I, no, ij. no, no, no, no, nor I.

TREBLE. 5. VOC.

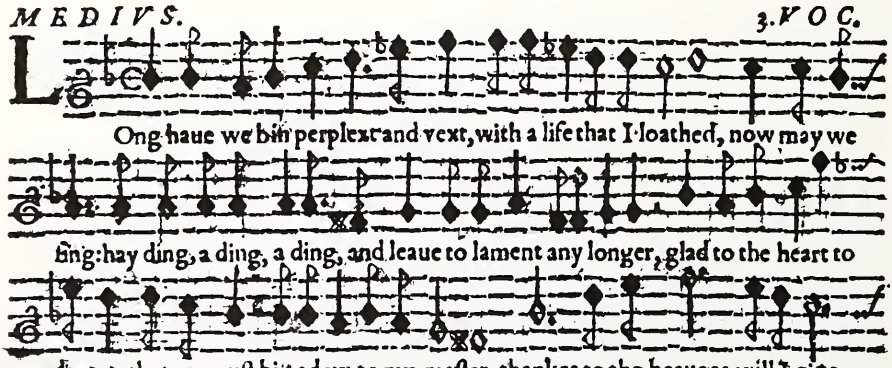
TENOR. 5. VOC.

¶ A Song of Pages, Cashiered from their Masters.

Treble. 5. 3. *Voc.*



MEDIVS. 3. *VOC.*



while I liue for ioye that I leaue him, for .ij. downe, neere more that

we ſee downe, trole we the boles, lets in pretie ſoules to carrouſe with the

wenches, to carrouſe, to .ij. with the wenches, to carrouſe with the wenches.

BASSVS. 3. VOC.

LOng haue we bin perplext and vext, with a life that I loathed, now may we

ſing, hay ding, a ding, a ding, and leaue to lament any longer, glad to the heart

to depart that I muſt bid adew to my maſter, thankes to the heauens will I giue,

while I liue for ioye, for ioye, that I leaue him, for ioye, downe, .ij.

nor againe to come at vs, trole we the Boles, lets in prety ſouls to car-

rouſe with the wenche. , to .ij. to .ij. to .ij. with the wenches, to carrouſe with

the wenches.

¶ Seruants out of Seruice, are going to the Citie to looke for new.

TREBLE. 6 4. VOC.

Eigh ho, away the Mare, let vs set aside all care, aside all care,

if any man be disposed to trie, Loe here comes a lustie crew, a lustie crew, that are

enforced to crie, anew Master, anew, .ij. .ij. anew Master, a

new, Hay now, .ij. weele take small paines, and yet

Chor.

will thriue, hay now.

BASSVS. 4. VOC.

Eigh hoe, away the Mare, let vs set aside all care, if any man be

desposed to trie, Loe here comes a lustie crew, that are enforced to crie,

anew Master, anew, .ij. .ij. anew Master anew, Hey now

weele cut their throates that

Chor:

MEDIVS. 4. VOC.

H

Eigh hoe, away the Mare, let vs ſet aſide all care, .ij. let aſide all

care, if any man be diſpoſed to trie, Loe here comes a luſtie crew, Loe, .ij. that

are enforced to trie, anew Maſter anew, .ij. .ij. Maſter, anew Maſter

anew. We neither minde to begge nor ſtarue.

Chor:

TENOR. 4. VOC.

H

Eigh hoe away the Mare, let vs ſet aſide all care, .ij. if any man

be diſpoſed to trie, Loe here comes a luſtie crew, a luſtie crew, that are enfor-

ced to crie, anew Maſter anew, .ij. .ij. anew Maſter anew.

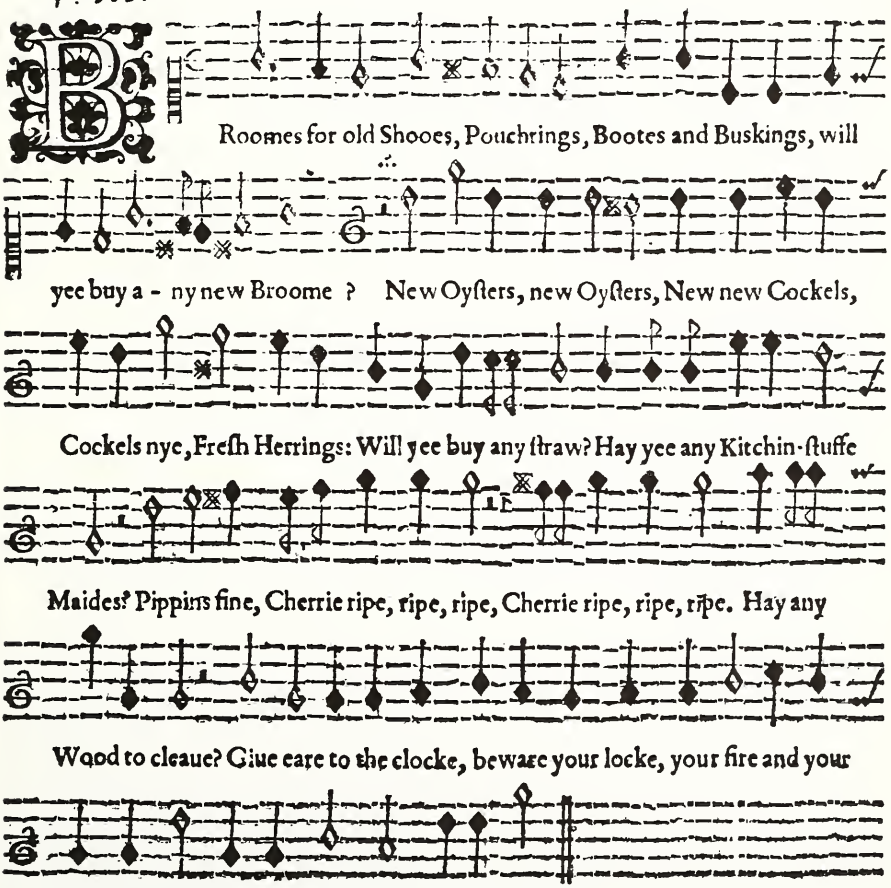
We will haue more then we

Chor:

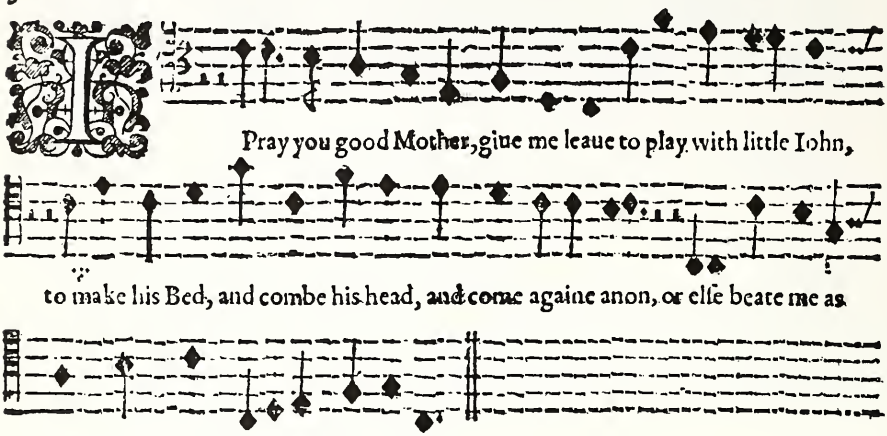
deſerue.

CITIE ROVNDS.

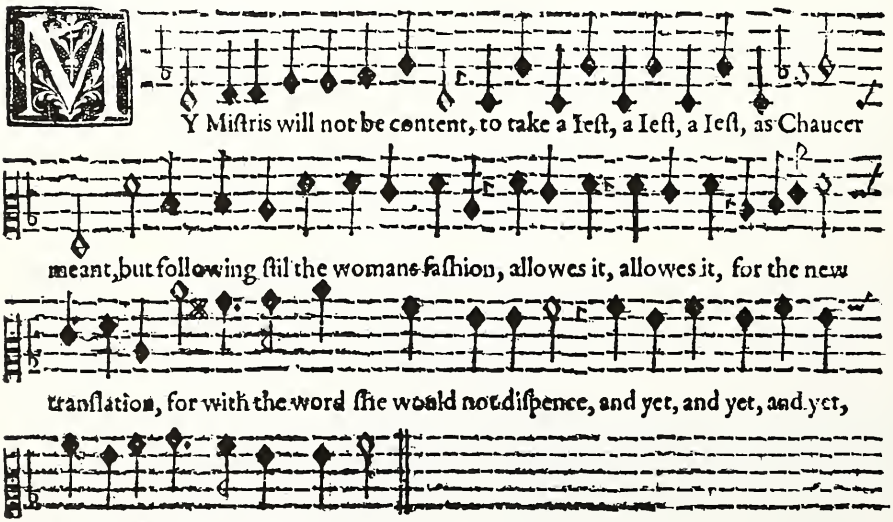
4. voc:



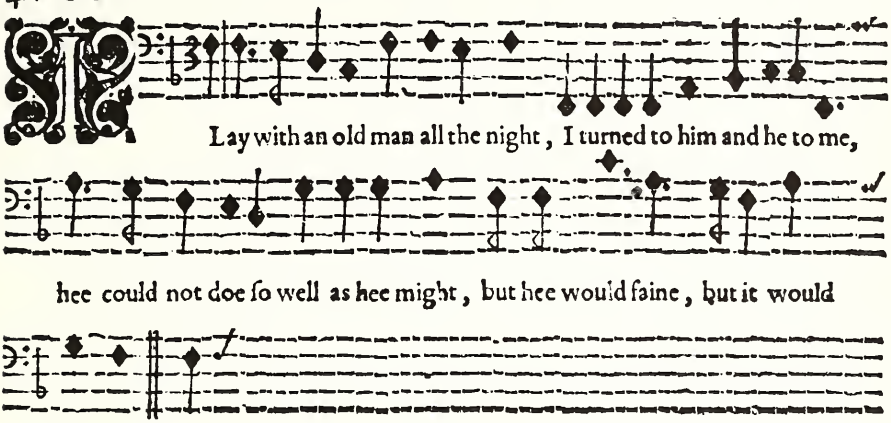
3. VOC. 8.


Pray you good Mother, giue me leaue to play with little Iohn,
to make his Bed, and combe his head, and come againe anon, or else beate me as
you thinke good, for I loue Iohn alone.

3. VOC. 9.


Y Mistris will not be content, to take a Iest, a Iest, a Iest, as Chaucer
meant, but following stil the womans fashion, allowes it, allowes it, for the new
translation, for with the word she would not dispence, and yet, and yet, and yet,
and yet I know the loues the sence.

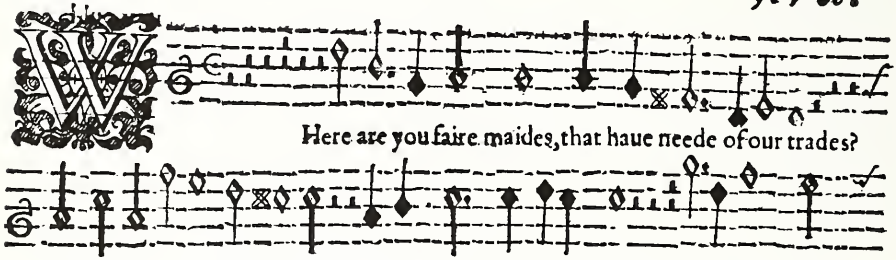
4. VOC 10.

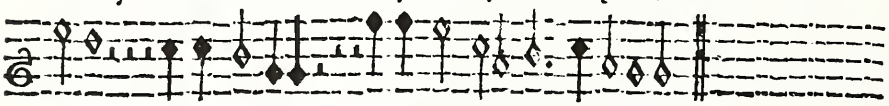

Lay with an old man all the night, I turned to him and he to me,
hee could not doe so well as hee might, but hee would faine, but it would
not bee.

CITIE CONCEITES.

The Painters Song of London.

Medius. 11. 5. *Voc.*

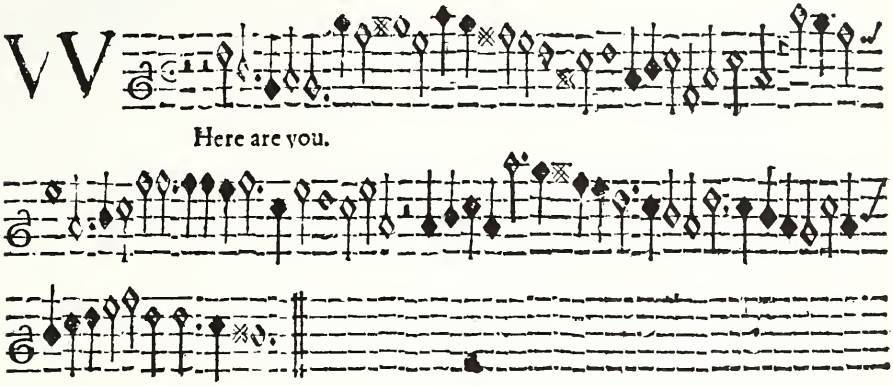




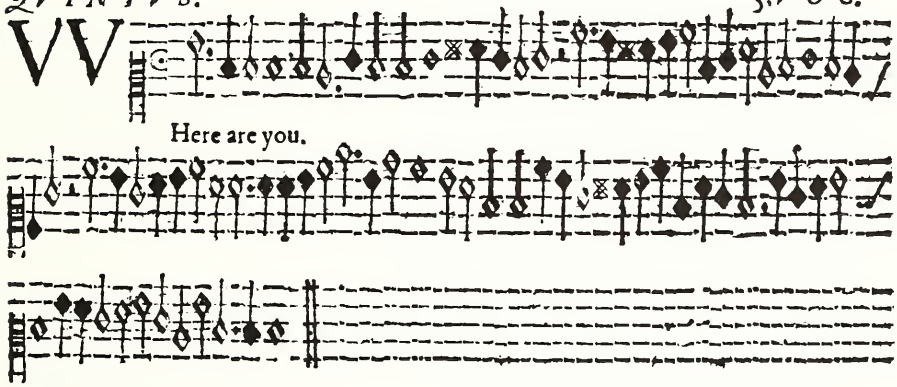
BASSVS. 5. *VOC.*

2. My drugges are no dregges,
For I haue whites of Egges,
Made in a rare confection.
Red Leather and Surflet water,
Scarlet colour or Staues-aker,
Will yee buy any faire complection?

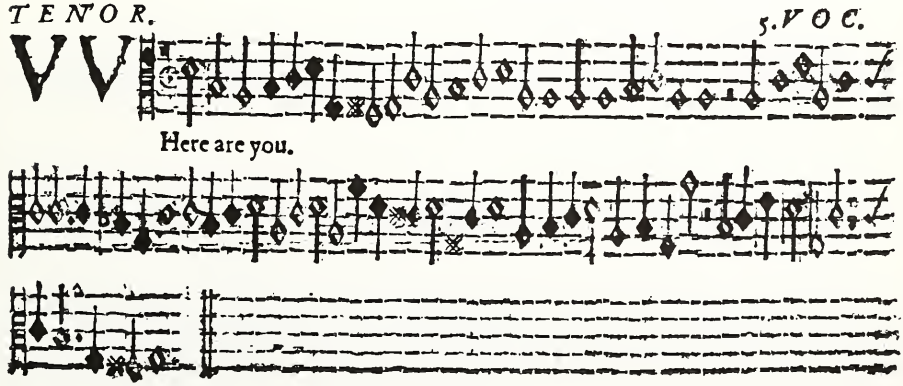
TREBLE. 5.VOC.



QVINTVS. 5.VOC.

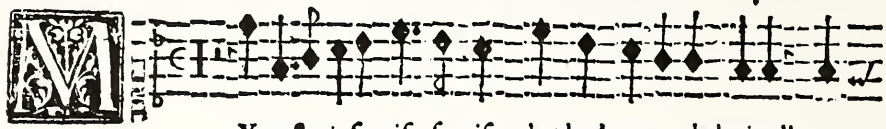


TENOR. 5.VOC.

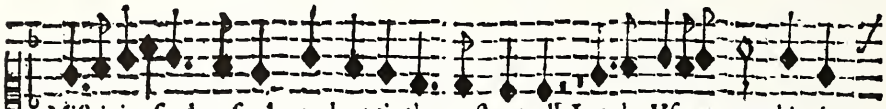


¶ The Scriueners ſeruants Song of Holborne.

Medius. 12. 4. *Voc.*



Y maſter is ſo wiſe, ſo wiſe, that hee's proceeded wittall, my



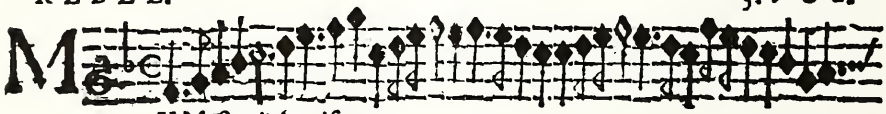
Miſtris is a foole, a foole, and yet tis the moſt get-all. Let the Vſurer cram him in

intereſt that exceſſ, their pits, their pits enough to damme him before he goes

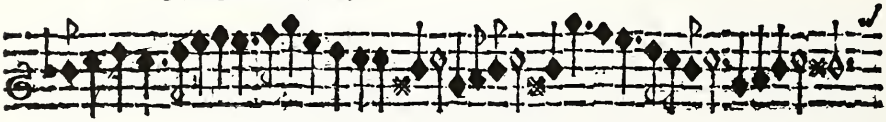
to hell. In Holborne ſome: In Fleteſtreete ſome: where eare he come, there

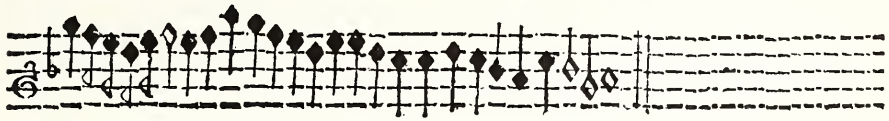
ſome, there ſome, Where eare, .ij. where, .ij. theirs ſome, theirs ſome.

REBLE. 5. *VOC.*

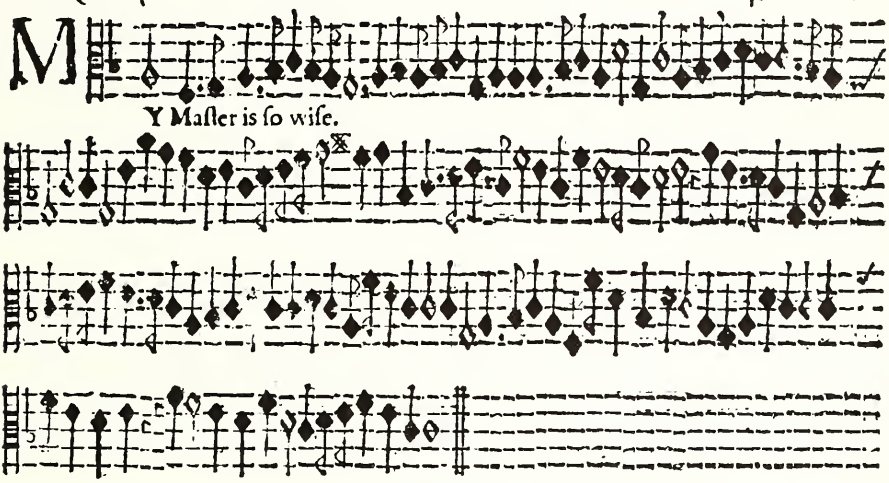


Y Maſter is ſo wiſe.

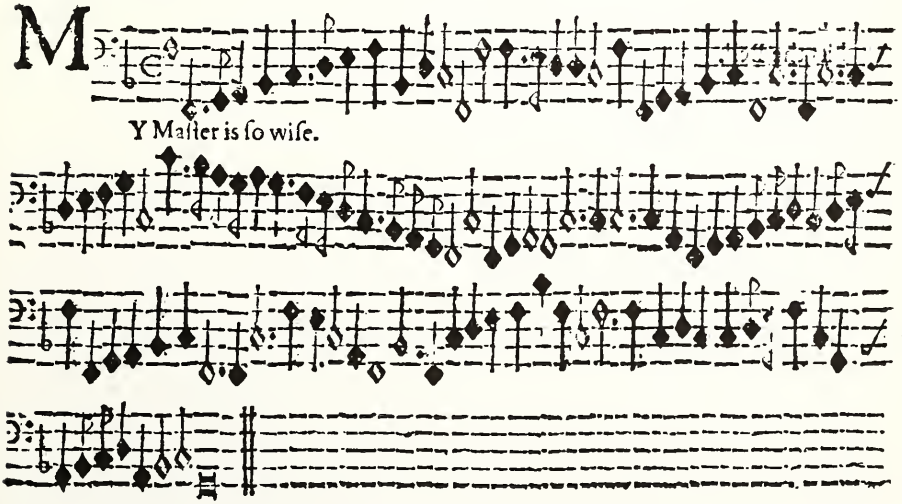




TENOR. 4. VOC.

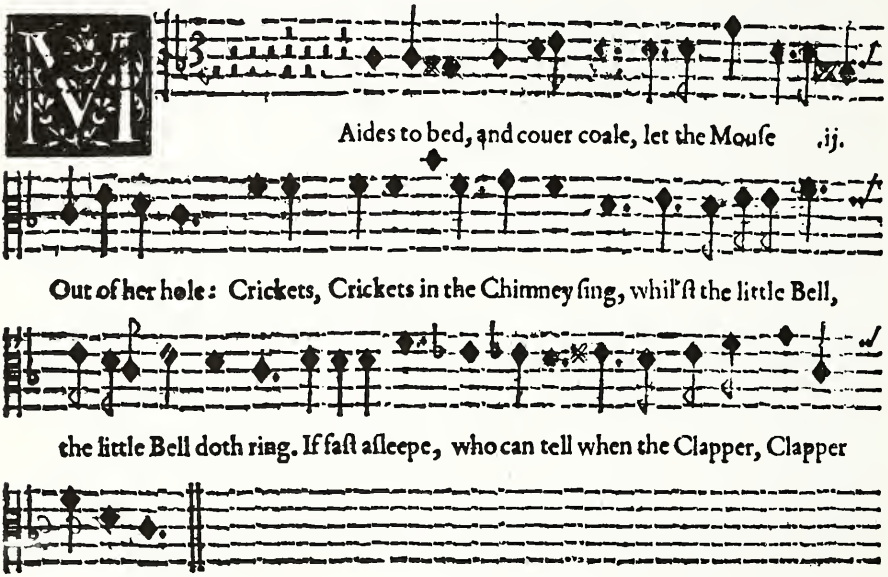


BASSVS. 4. VOC.

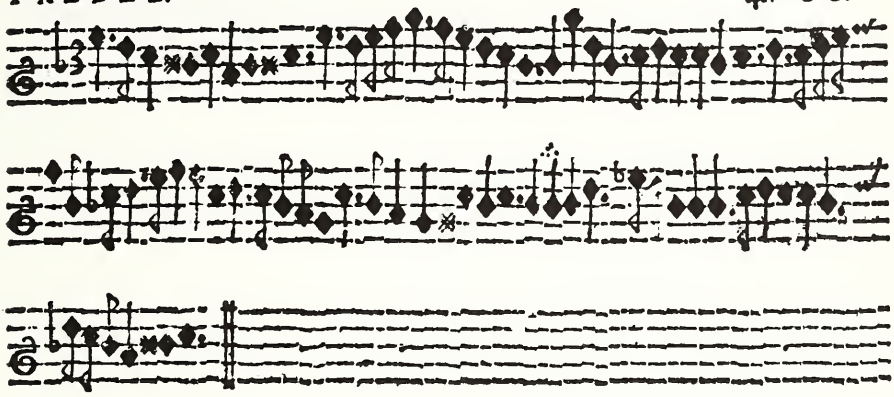


¶ A Belmans Song.

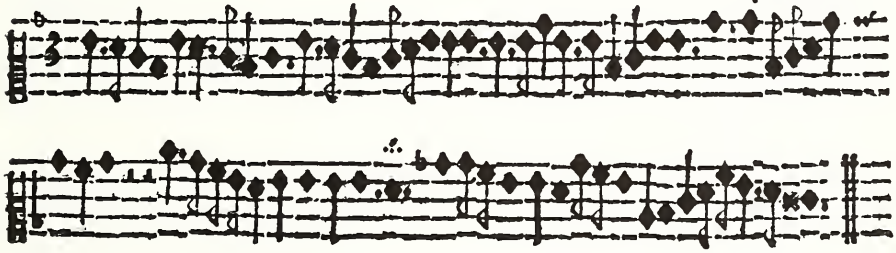
Tenor. 13. 4. *Voc.*



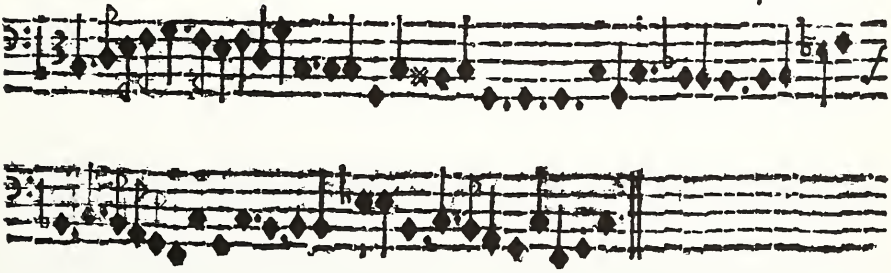
TREBLE. 4.VOC.



MEDIVS. 4.VOC.

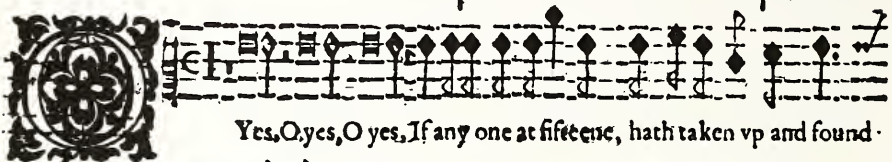


BASSVS. 4.VOC.

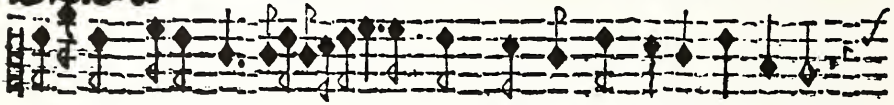


¶ The Cryers Song of Cheape-side.

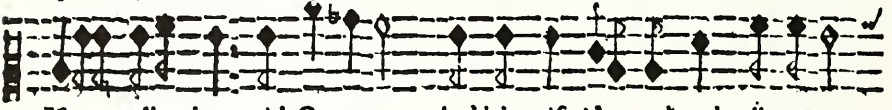
Medius. 14. 4. *Voc.*



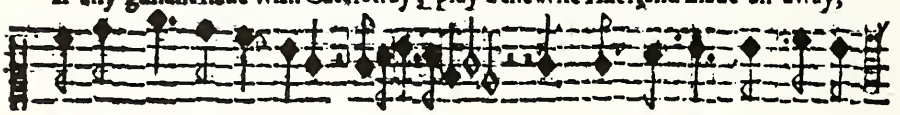
Yes, O yes, O yes, If any one at fifteene, hath taken vp and found



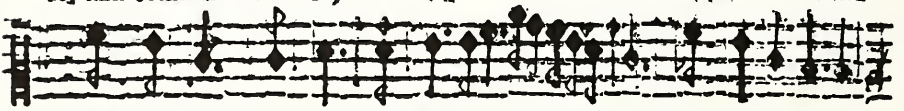
a pretie, pretie thing, .ij. That hath, that hath her maiden head vnbound.



If any gallant haue with Cater-tray, play'd the wise Aker, and made all away,



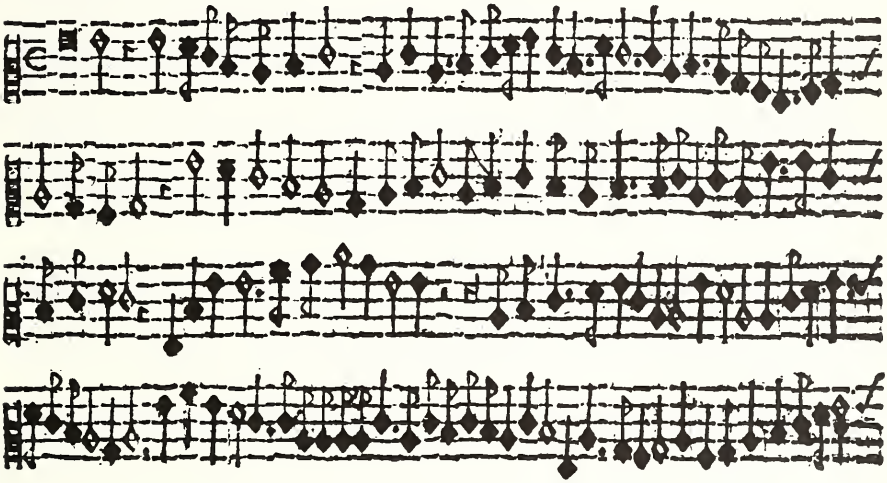
let him come to the Crier, let .ii. There will bee laide a thousand



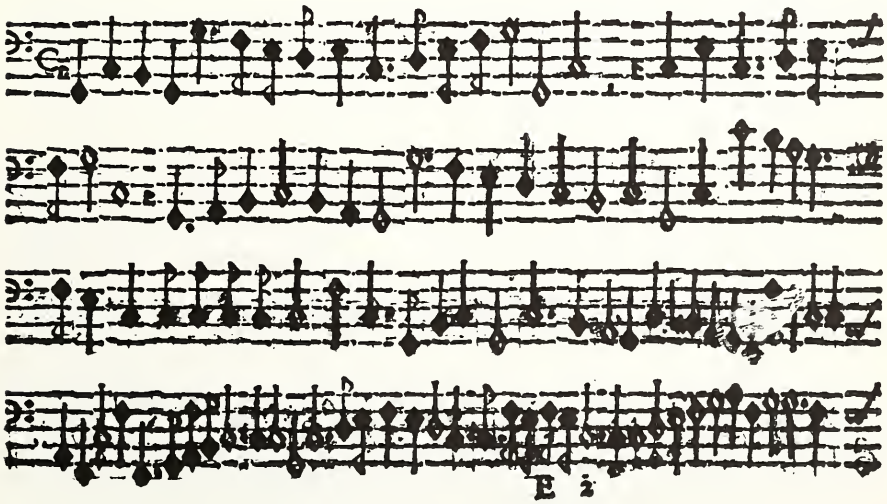
pound to tenne, that none, that none, .ij. (of these) will ere bee had a-

TREBLE. 4. *VOC.*

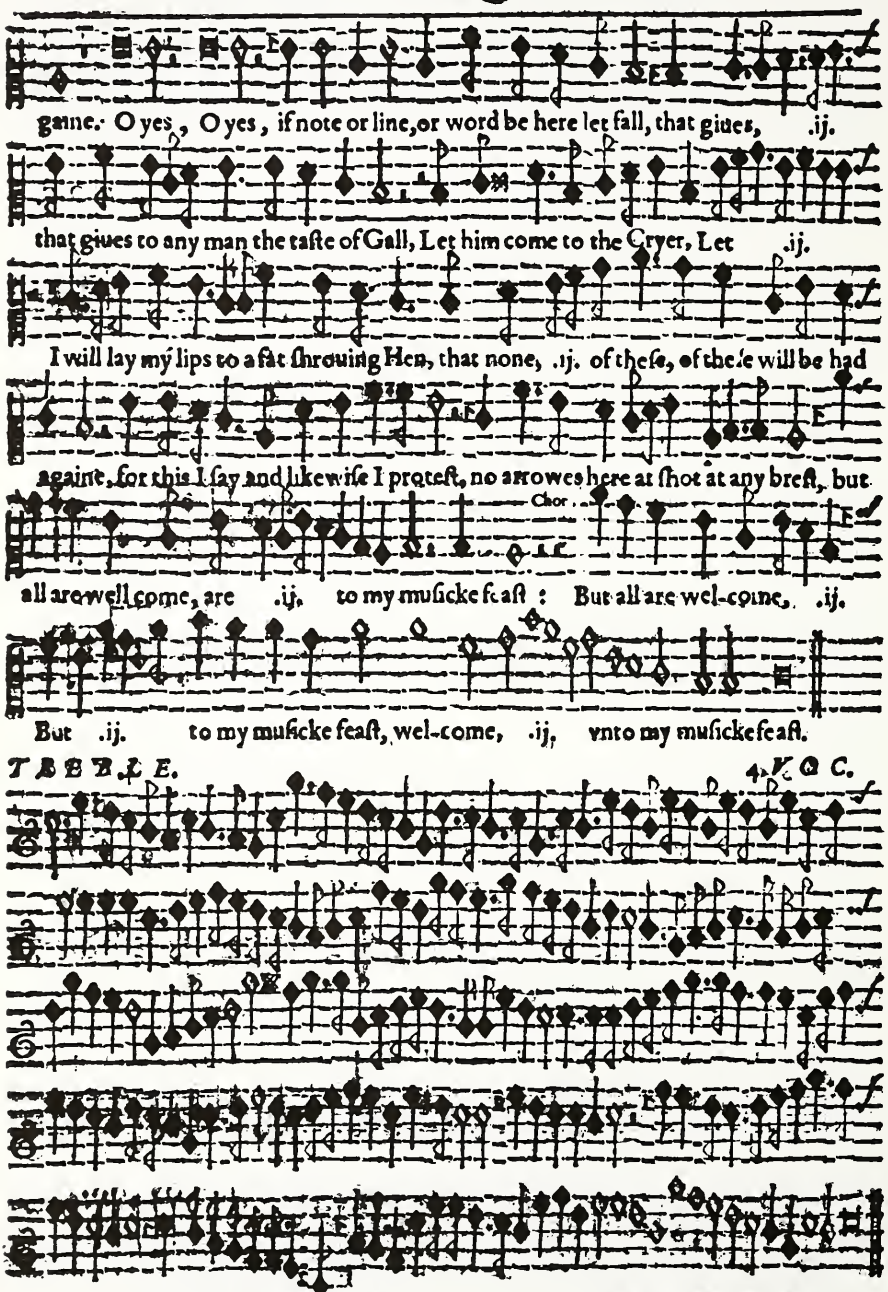
TENOR. 4.VOC.



BASSVS. 4.VOC.



CITIE CONCEITES.



TENOR. 4 VOC.

But all are wel-come,

are .ij. but al are .ij. vnto my musick feast, .ij. vnto .ij. my musick feast.

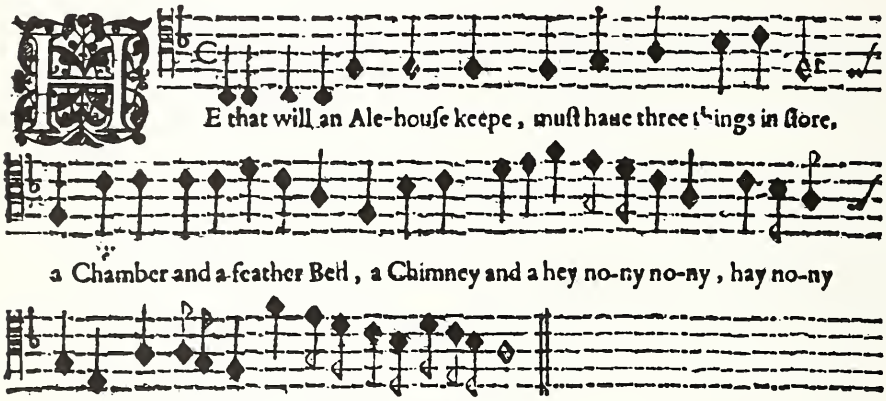
BASSVS. 4 VOC.

But all are wel-come, are .ij. are wel-come, but .ij

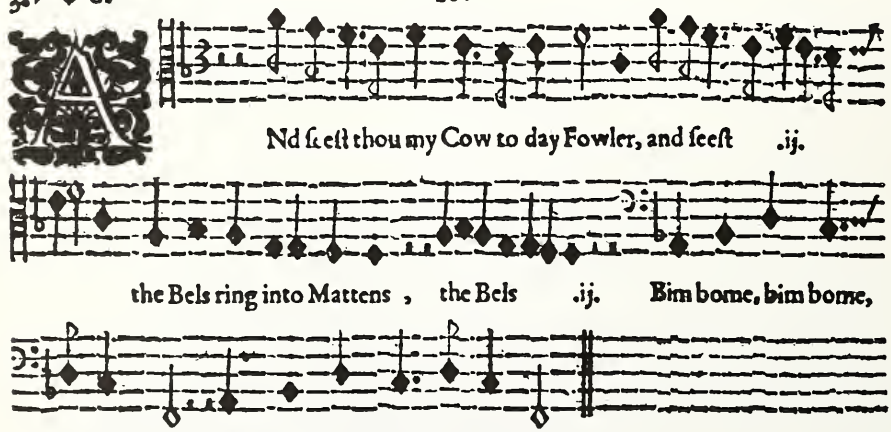
to my musicke feast, vnto, vnto My musicke feast.

COVNTRY ROVNDS.

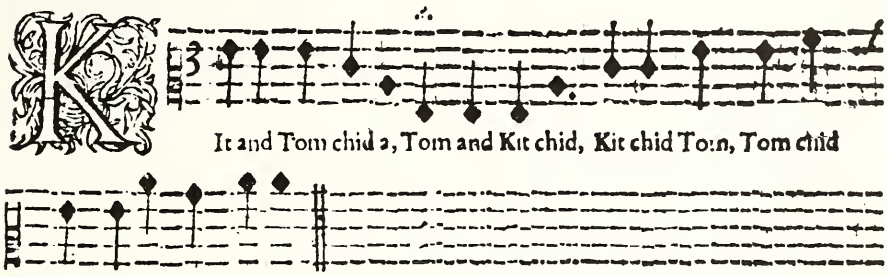
3. VOC. 15.



3. VOC. 16.



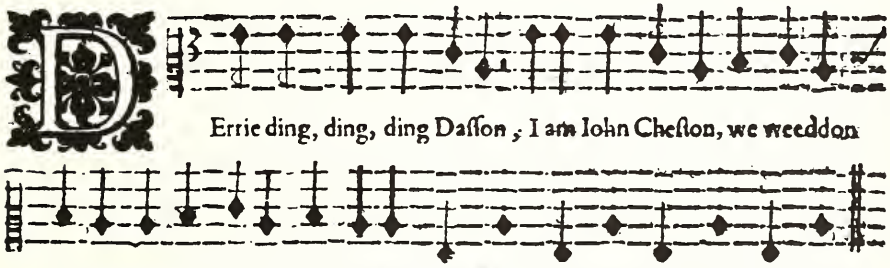
4. VOC 17.



It and Tom chid a, Tom and Kit chid, Kit chid Tom, Tom chid

Kit, Kit and Tom chid a.

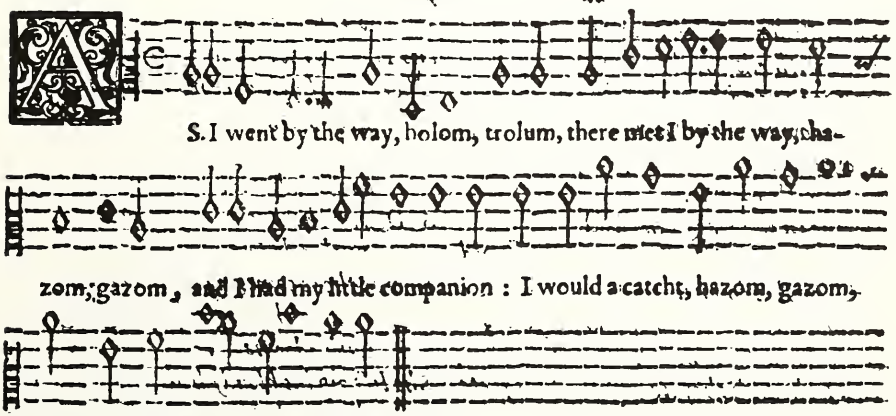
3. VOC. 18.



Errie ding, ding, ding Dasson; I am Iohn Cheston, we weeddon

we wodden, we weedon, we wodden, Bim bom, bim bom, bim bom, bim bom.

5. VOC. 19.

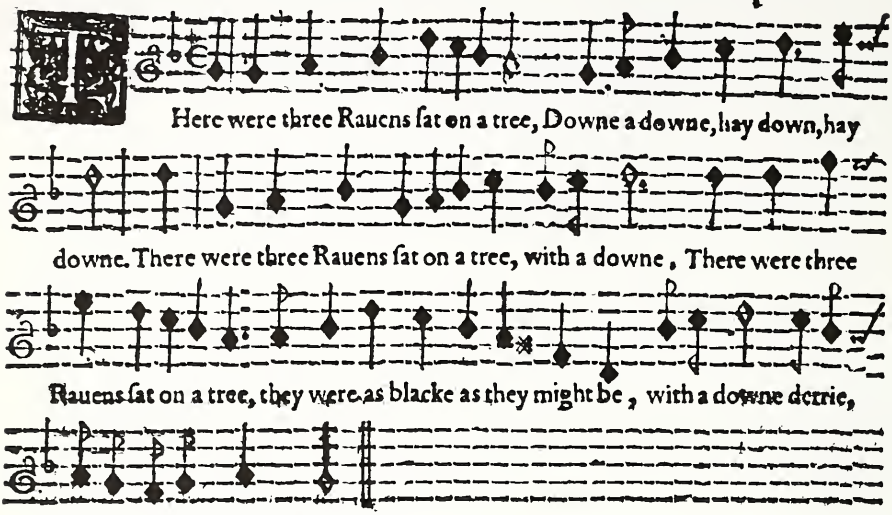


S. I went by the way, holom, trolum, there met I by the way, ha-

zom, gazom, and I had my little companion: I would a catcht, hazom, gazom,

and hunge him upon holum trolum.

Treble. 20. 4. Voc.



The one of them ſaid to his mate,
down adowne hey downe,
2 *The one of them ſaid to his mate,*
with adowne:
The one of them ſaid to his mate
Where ſhall we our breakefaſt take?
with adowne dery downe.
Downe in yonder greene field,
downe adowne hey downe,
Downe in yonder greene field,
with adowne.
Downe in yonder greene field
There lies a Knight ſlain vnder his ſhield,
with a downe.
His hounds they lie downe at his feete,
downe adowne hey downe.
4 *His hounds they lie downe at his feete.*
with adowne.
His hounds they lie downe at his feete
So well they can their Maſter keepe,
with adowne.
His Haukes they flie ſo eagerly
downe adowne.
5 *His Haukes they flie ſo eagerly*
with adowne.
His Haukes they flie ſo eagerly,
There's no fowle dare him come nie.
with a downe.
Downe there comes a fallow Doe,
downe adowne.
6 *Downe there comes a fallow Doe*
with a downe.
Downe there comes a fallow Doe,
As great with yong as ſhe might goe.
with adowne.
She lift vp his bloudy hed,
downe adowne.
7 *She lift vp his bloudy hed,*

with

MEDIVS. 4. VOC.

Downe a downe, hay downe, with a downe

with a downe, hey derrie derrie, downe, downe, downe.

TENOR. 4. VOC.

Downe hey downe, hey downe, hey downe. with a

downe, with a downe derrie, derrie downe a downe.

BASSVS. 4. VOC.

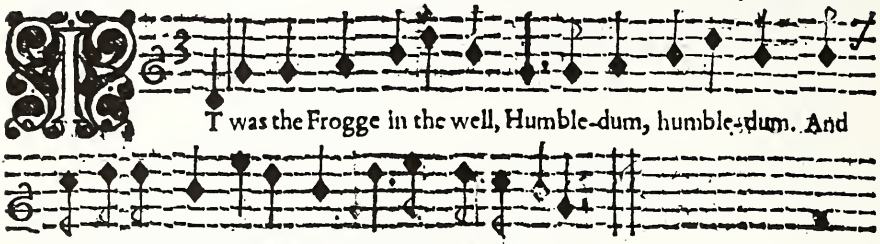
Downe hey downe, hey downe, with a downe,

with hey downe downe, derrie downe downe.

with a downe.
She lift vp his bloudy hed,
And kist his wounds that were so red
with a downe.
8 *She got him vp vpon her backe,*
downe adowne.
She got him vp vpon her backe,
with adowne.
She got him vp vpon her backe,
And carried him to earthen lake,
with adowne downe.
9 *She buried him before the prime,*
downe adowne.
She buried him before the prime,
with adowne.
She buried him before the prime,
She was dead her selfe ere euen-song time
with adowne.
10 *God send euery gentleman*
downe adowne.
God send euery gentleman
with adowne.
God send euery gentleman (man,
Such haukes, such hounds, and such a Le-
with adowne. F

¶ The Marriage of the Froggo and the Mouse.

Treble. 21. 4. *Voc.*



2 *The Frogge would a woing ride,*
humble dum humble dum
Sword and buckler by his side,
tweedle, tweedle twino.

3 *When he was vpon his high horse set,*
humble dum, humble dum
His boots they shone as blacke as iet,
tweedle, tweedle twino.

4 *When she came to the merry mill pin,*
humble dum, humble dum
Lady Mouse beene you within?
tweedle, tweedle twino.

5 *Then came out the dusty Mouse,*
humble dum, humble dum
I am Lady of this house,
tweedle, tweedle twino.

6 *Hast thou any minde of me?*
humble dum, humble dum
I haue e'ne great minde of thee,
tweedle, tweedle twino.

7 *Who shall this marriage make?*
humble dum, humble dum,
Our Lord which is the rat,
tweedle, tweedle twino.

8 *What shall we haue to our supper?*
humble dum, humble dum,
Three beanes in a pound of butter,
tweedle tweedle twino.

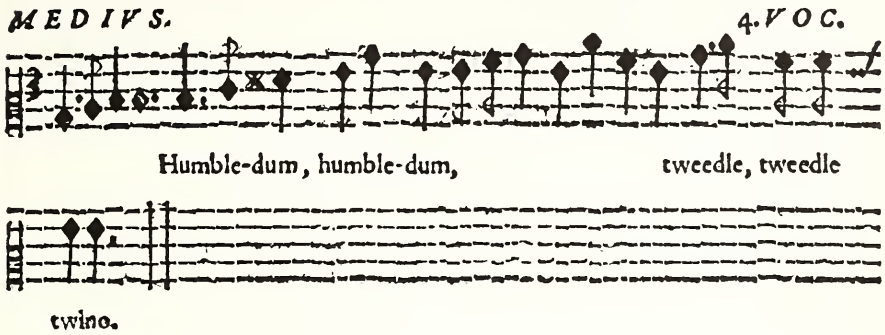
9 *When supper they were at,*
humble dum, humble dum
The Frog, the Mouse, and euen the Rat,
tweedle, tweedle twino:

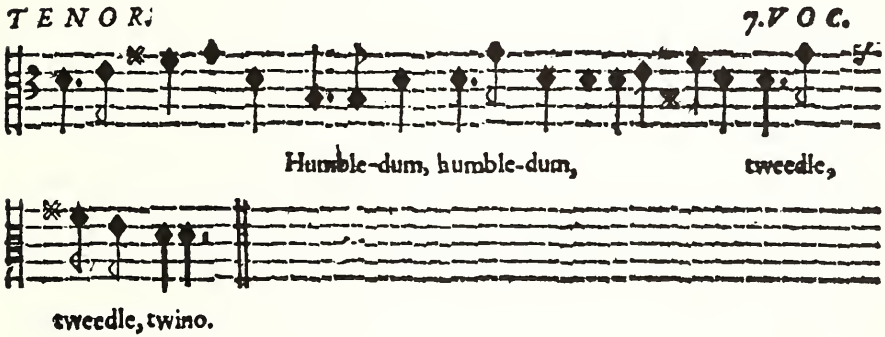
10 *Then came in gib our cat,*
humble dum, humble dum,
And catcht the mouse euen by the backe,
tweedle, tweedle twino.

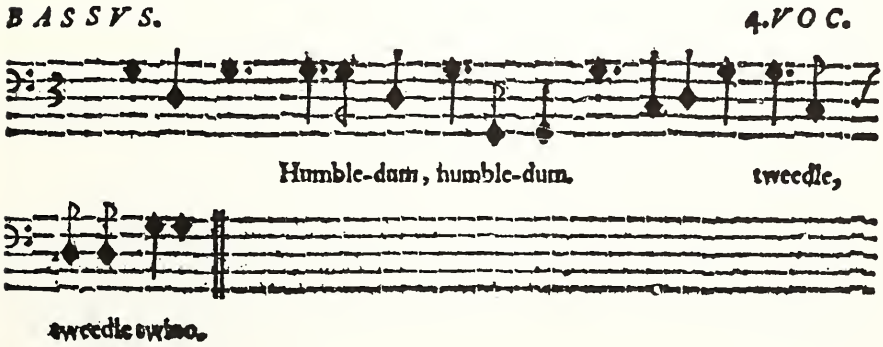
11 *Then did they separate,*
humble dum, humble dum,
And the frog leapt on the floore so flat,
tweedle, tweedle twino.

12 *Then came in Dicke our Drake,*
humble dum, humble dum,
And drew the frogge euen to the lake,
tweedle, tweedle twino.

13 *The Rat run vp the wall,*
humble dum, humble dum,
A goodly company; the diuell goe with all,
tweedle, tweedle twino.

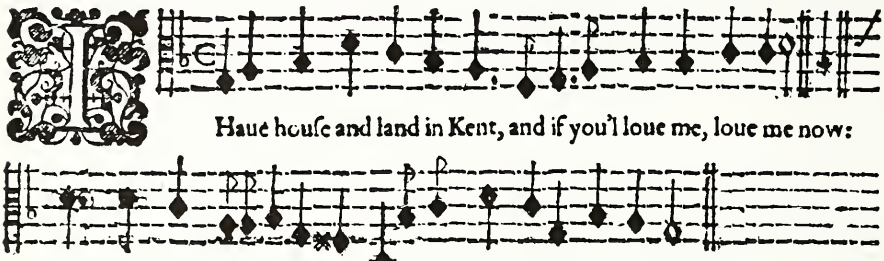

MEDIVS.
4.VOC.
Humble-dum, humble-dum, tweedle, tweedle
twino.


TENOR.
7.VOC.
Humble-dum, humble-dum, tweedle,
tweedle, twino.


BASSVS.
4.VOC.
Humble-dum, humble-dum. tweedle,
tweedle twino.

¶ A wooing Song of a Yeoman of Kents Sonne.

Tenor. 22. 4. Voc.



Ich am my vathers eldest zonne,
my mother eke doth loue me well,
For ich can brauely clout my shoone,
and ich full well can ring a bell.
Chorus. *For he can brauely clout his shoone,*
and he full wel can ring a bell.

My vather he gaue me a hogge,
my mouther she gaue me a zow,
I haue a God-vather dwels there by,
and he on me bestowed a plow.
Chor. *He has a God-vather dwels there by,*
and he on him bestowed a plow.

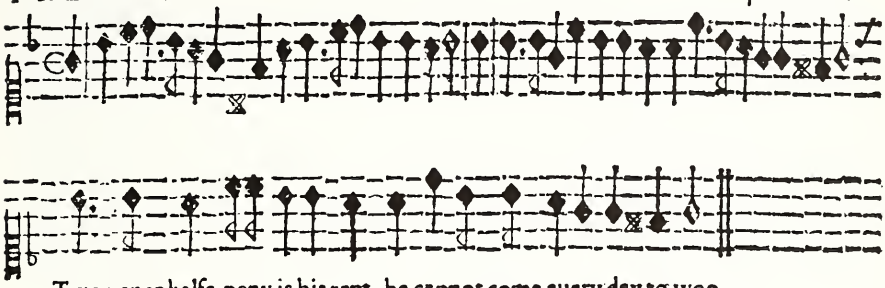
One time I gaue thee a paper of pins
another time a taudry lace:
And if thou wilt not grant me loue,
in truth ich die beauore thy face.
Cho. *And if thou wilt not grant his loue*
in truth hee'le die beauore thy face.

Ich haue beene twise our Whitson Lord,
ich haue had Ladies many vare,
And eke thou hast my heart in hold,
and in my minde zeemes passing rare.
Cho. *And eke thou hast his hart in hold,*
and in his mind seemes passing rare.

Ich will put on my best white sloppe,
and ich will weare my yellow hose,
And on my head a good gray hat,
and in't ich sticke a lowely rose.
Chor. *And on his head a good gray hat,*
and in't hee'le sticke a lowely rose.

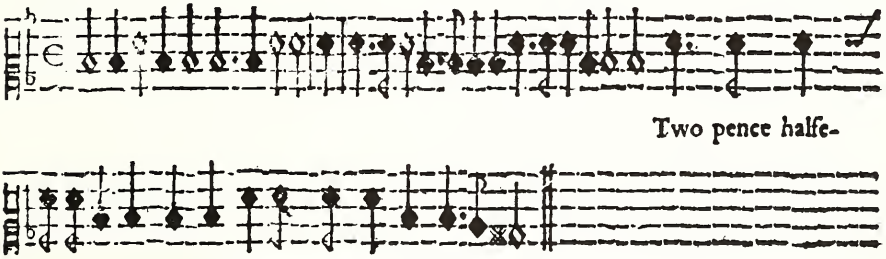
Wherefore cease off, make no delay,
and if you'le loue me, loue me now,
Or els ich zeeke zome oder where,
for I cannot come euery day to woo.
Cho. *Or els hee'le zeek zome oder where,*
for he cannot come euery day to woo.

TREBLE. 4. VOC.



Two pence halfe-peny is his rent, he cannot come euery day to woo.

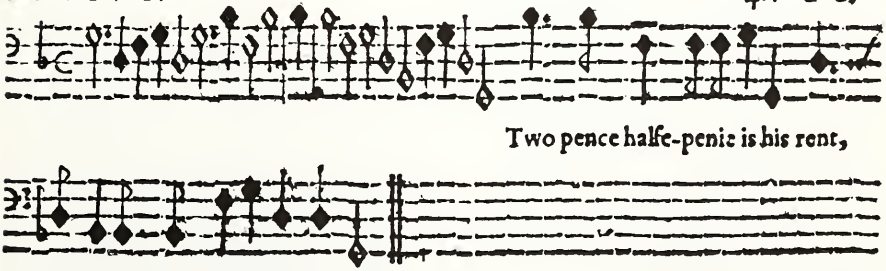
MEDIVS. 4. VOC.



Two pence halfe-

peny is his rent, he cannot come euery day to woo.

BASSVS. 4. VOC.

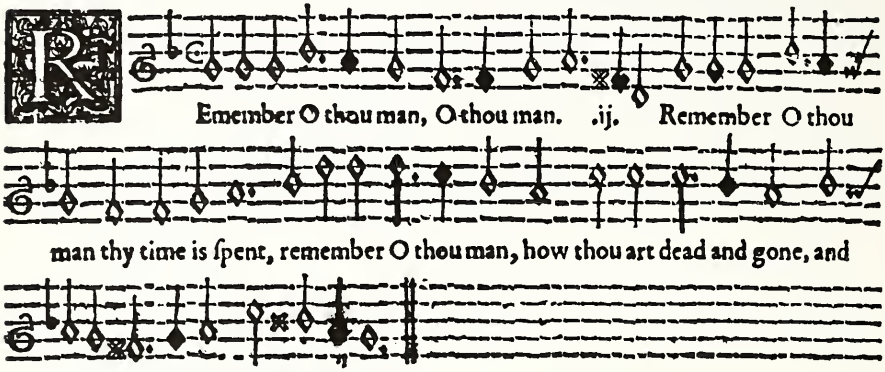


Two pence halfe-peni: is his rent,

he cannot come euery day to woo.

A Christmas Carroll.

Treble. 23. 4. *Voc.*



Remember Adams *fall*
O thou man, O thou man,
2 *Remember* Adams *fall*
From heaven to hell:
Remember Adams *fall*
How we were condemned all
In hell perpetuall
there for to dwell.
Remember Gods goodnesse
O thou man, O thou man.
3 *Remember Gods goodnesse*
And his promise made.
Remember Gods goodnesse,
How he sent his sonne doubtlesse
Our sinnes for to redresse,
be not affraid.
4 *The Angels all did sing,*
O thou man, O thou man.
The Angels all did sing
Vpon the Shepheards hill.
The Angels all did singe
Praises to our heauenly King,
And peace to man liuing
with a good will.
5 *The shepheards amazed was,*
O thou man, O thou man.
The shepheards amazed was
To heare the Angels sing,
The shepheards amazed was
How it should come to passe
That Christ our Messias
should be our King.
6 *To Bethlem did they goe,*
O thou man, O thou man,
To Bethlem did they go
The shepheards three,
To Bethlem did they goe
To see where it were so or no,
Whether Christ were borne or no
to set man free.
7 *As the Angels before did say,*
O thou man, O thou man,

MEDIVS. 4. VOC.

O thou man, O thou man.

therefore repent.

TENOR. 4. VOC.

O thou man, O thou man,

therefore repent.

BASSVS. 4. VOC.

O thou man, O thou man,

therefore repent.

As the Angels before did say,
So it came to passe,
As the Angels before did say,
They found a babe whereas it lay
In a manger wrapt in hay,
So poore he was.
8 *In Bethlem he was borne,*
O thou man, O thou man,
In Bethlem he was borne,
For mankind sake,
In Bethlem he was borne
For vs that were forlorne,
And therefore tooke no scorne
our flesh to take.
9 *Giue thanks to God alway,*
O thou man, O thou man,
Giue thanks to God alway
With heart most ioyfully,
Giue thankes to God alway,
For this our happy day,
Let all men sing and say
holy, holy.

FINIS.

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The Marriage of the Frogge and the Movse, 140.

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The nightengale, the mery nightengale, she sweetly sits and sings, 9.

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Who liueth so merry, 80-1.

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